

>INCLUDING>

11

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TO PLAY

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'Know Your Enemy'

VELVET REVOLVER
'Get Out The Door'

SLIPKNOT
'Dead Memories'

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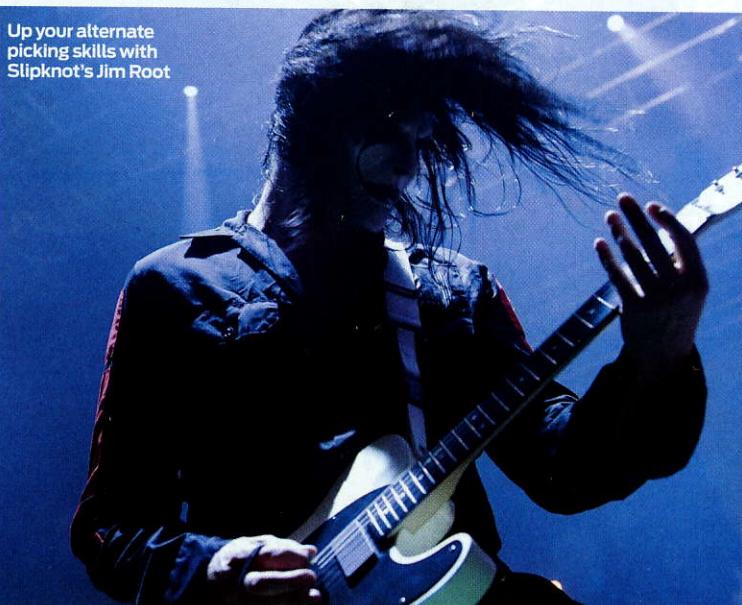
On Your TGCD



Whenever you see the TG CD logo in your magazine, it's time to **turn on your stereo or computer** and check out the accompanying **audio or video** on your disc



Up your alternate picking skills with Slipknot's Jim Root



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Stick your TG CD in your stereo or computer and listen to your audio lessons, then play along with the backing tracks...

Track 1 to 6

Tuning guide

(E A D G B E)

No tuner? No problem... Get your guitar in tune with these reference notes for each string!

How To Use Your... Free Picks!

Thin, medium and thick picks

Nail... stretching in a month

Your four-week practice routine

Q&A: Your technique and theory questions answered

Play in the style of:

Parlor Mob and

In Case Of Fire

Guide to basic rhythm styles:

Blues, funk and reggae

Rhythm secrets:

playing with a metronome

Strum-along!

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7. Intro and backing

Mystery Jets

YOUNG LOVE

8. Full track
9. Backing track

Slipknot

DEAD MEMORIES

10. Full track
11. Backing track

Taking Back Sunday

MAKEDAMINSURE

12. Full track
13. Backing track

Velvet Revolver

GET OUT THE DOOR

14. Full track
15. Backing track

VIP AREA

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Put your CD in your PC or Mac to watch our Video Lessons and guest spots from the world's hottest guitar players. If the disc doesn't run automatically, double-click on the interface icon to start up the TG CD. If you are using a Mac, you will need to double-click on the CD icon first.

RIFF OF THE MONTH

Green Day

Know Your Enemy

Beginner's acoustic

Introducing strumming

Beginner's electric

Powerchords

VIDEO LESSONS

Phil Demmel

Preston Reed

Paul Gilbert

MODERN MASTERS

Get the lowdown on Peter Buck's guitar playing style

GET YOUR GRADES!

Try out accompaniment with the RGT Grade One acoustic guitar exam

Get your funk on with Rockschool's new Grade Five track, *All Funked Up*

The White Stripes riffs

Seven Nation Army
I Just Don't Know What To Do With Myself
Fell In Love With A Girl
Blue Orchid
Conquest

This month's video highlights

The White Stripes riffs

From garage rock to Delta blues, try out Jack White's eclectic playing style here



Start acoustic strumming

TG's NEW Beginner's column gets you started with open chord shapes to strum



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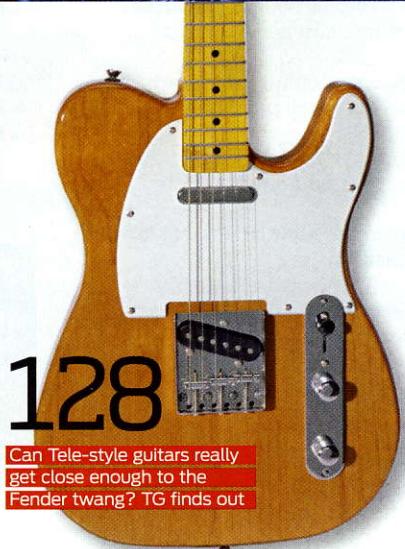
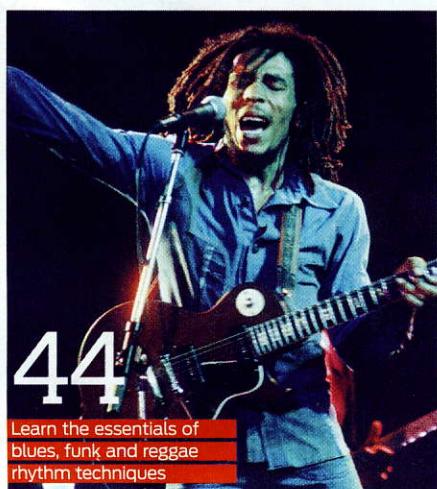
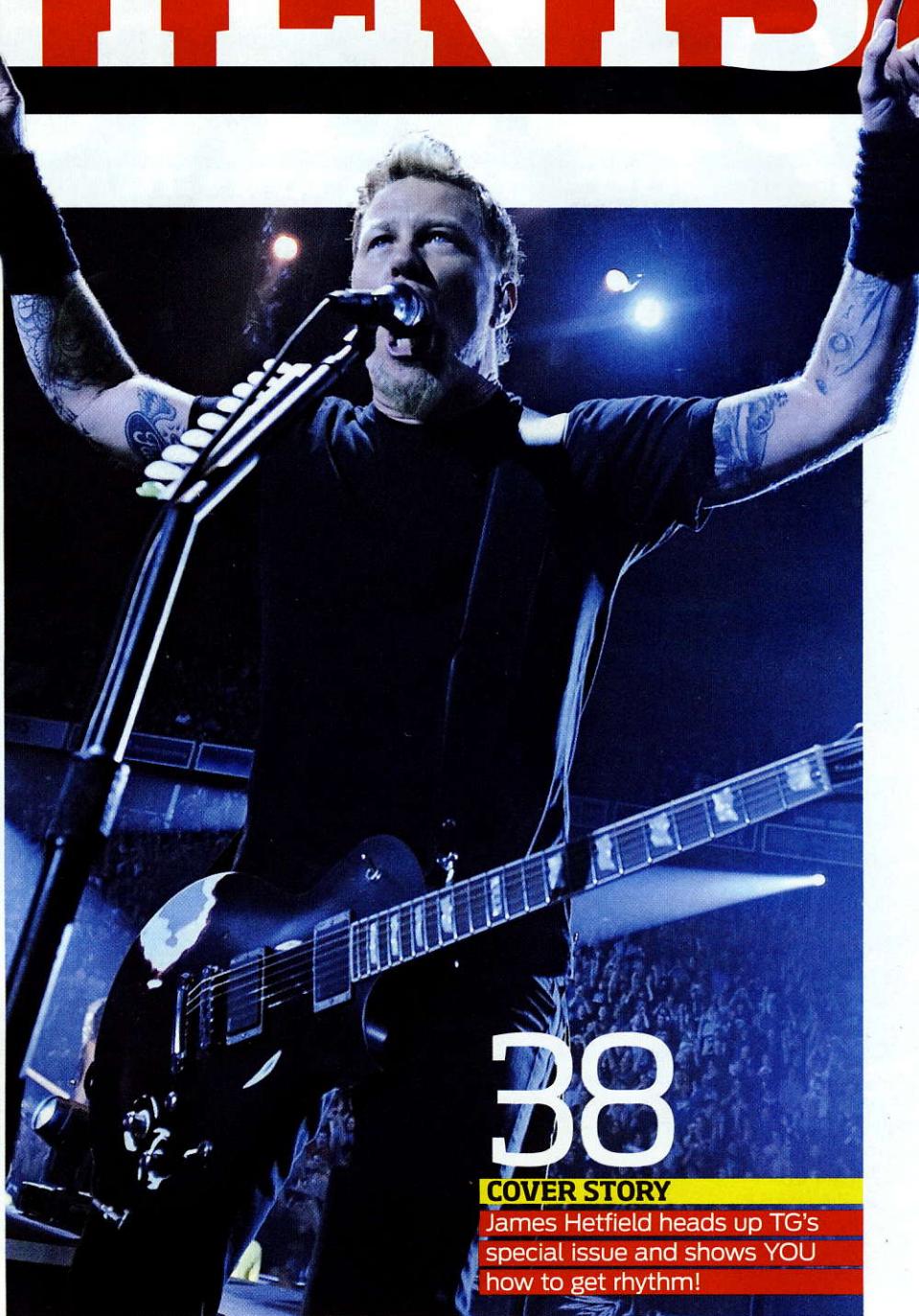
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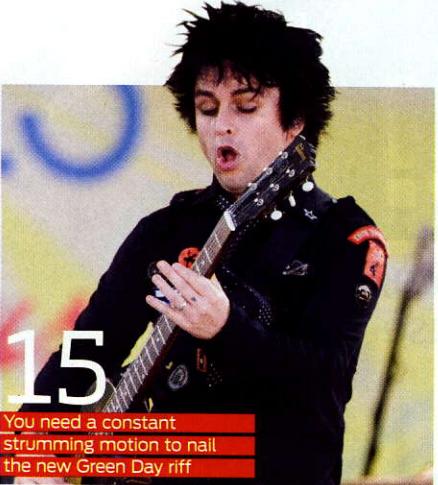
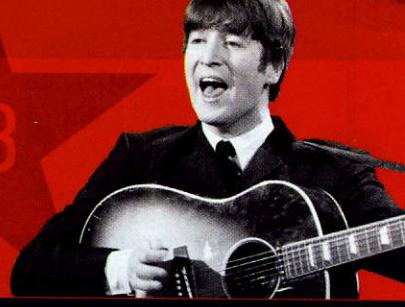


Can Tele-style guitars really get close enough to the Fender twang? TG finds out



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You need a constant strumming motion to nail the new Green Day riff

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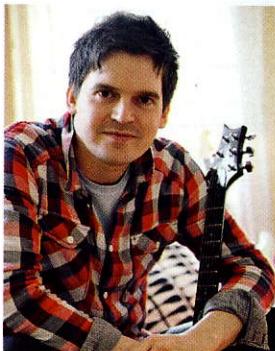
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ITV CHARLES SYKES / REX

"YOU OUGHT TO HAVE A SAY IN THE STANDARD AND CONTENT OF WHAT YOU READ AND LEARN IN YOUR FAVOURITE GUITAR MAGAZINE"



We've made a few changes to *Total Guitar* this month. These are a result of some focus groups we held last year, in which we asked a number of you what you thought of the mag and what you'd like to see more or less of in TG. You see, as editor, my job is not to sit in 'TG Towers' deciding what's best for you. That's so old school! These days, you ought to have a say in

the standard and content of what you read and learn in your favourite guitar mag. So consider this a 'Beta' version of TG as it continues to evolve into the magazine you demand. And just as software developers encourage user feedback on their Beta versions, I'm asking you to let me know what you think of the 'upgrades' we've made. You can email me directly any time you like at stephen.lawson@futurenet.com. I do read and reply to most emails. Finally, thanks to those of you who have already emailed regarding the changes we introduced in the last few issues. I'm glad they're working for you!

Stephen Lawson, Editor



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HOW TO USE YOUR... **FREE PICKS!**

You get three picks free with this issue: one thin, one medium and one thick. Find out when to use each one for optimum performance and tone!



THIN PICK

The green pick is the thinnest of the lot. Thin picks are very flexible, which helps them brush across your guitar's strings with minimal friction. They're great for fast strumming patterns, particularly on acoustic guitars. Example 1 is a typical acoustic strumming pattern that uses big, open chords. Don't worry if you don't own an acoustic guitar; you can play this pattern on an electric guitar as well.



EXAMPLE 1: acoustic strumming

acoustic guitar, it will work well on electric guitars too.

Another benefit of thin picks' flexibility is that it makes it easy to play quick sequences of notes, especially repeated notes in riffs.

A thin pick like this will also bring out the treble of your guitar's sound. If you're looking for a bright electric tone or you want your acoustic guitar to cut

through the rest of the band when you're playing live then a thin pick is the right choice.

While the flexibility of a thin pick undoubtedly has its benefits, when you're selecting a pick for different playing situations you should be aware that its flexibility makes it hard to get a strong, positive attack. It's also difficult to get a full, warm tone. These problems make thinner picks less desirable for lead guitar and heavier rhythms. ■

ON YOUR TG CD

Keep your wrist relaxed and let the pick brush lightly over the strings. If you play this on an electric guitar, use the neck pickup.

BACKING TRACK

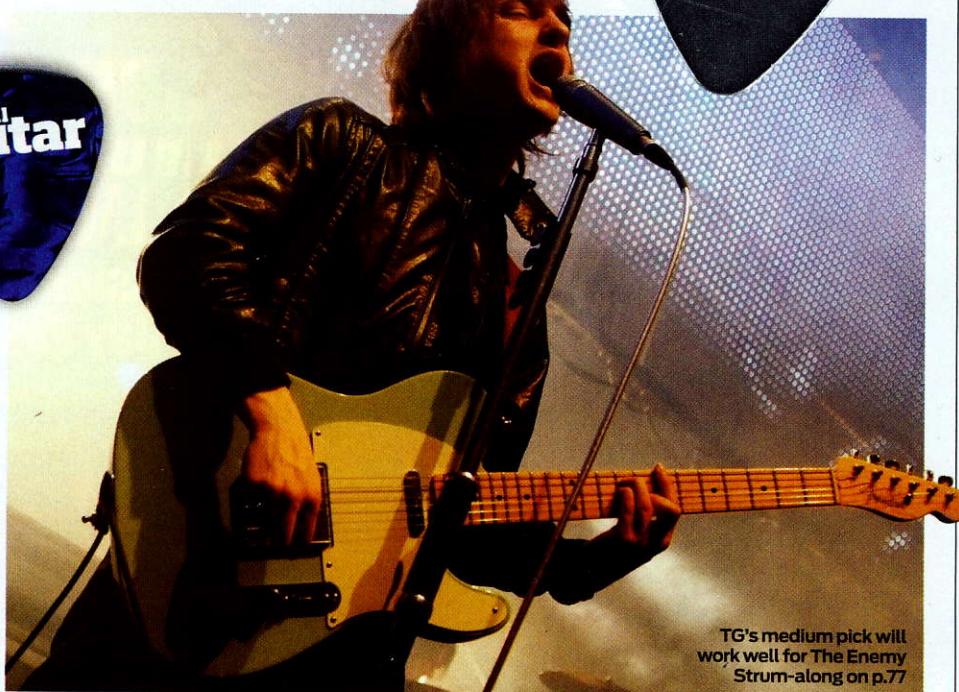
MEDIUM PICK

Lots of players use medium gauge picks because

they're good for all-round playing. They cope well with distorted indie strumming and funk rhythms, among other styles, and lots of players use them for lead playing. They're also a great choice if you're gigging and don't have time to mess around swapping picks for every different song.

Although different gauge picks produce different tones and a medium pick sits nicely in between the extremes of thinner and thicker picks, you can change the pick's effect on your tone by adjusting your strumming position. If you strum near the bridge then the sound will be more trebly. If you move towards the guitar's neck you'll add some warmth to the tone. Experiment with this until you're familiar with how your hand positions affect your tone.

Medium picks are versatile, but they can lack the attack needed for heavier, single-note rhythm playing and fast picked licks. ■



TG's medium pick will work well for The Enemy Strum-along on p.77

EXAMPLE 2: barre chord strumming

ON YOUR TG CD

J=160

E

This Enemy-style progression is a great example of how a medium pick can be used to reach a compromise between the fluency of a thin pick and the attack of a thicker pick when you're strumming.

BACKING TRACK

THICK PICK

Thick picks are ideal when you want a solid, aggressive attack, which means they're perfect for rock and metal playing – especially fast riffs with repeated notes on the lowest sounding strings. Thick picks are rigid, so they're great for lead playing. They let you have



complete control over the way you play because the movement in your wrist governs the level of attack that's applied to the strings.

Thick picks produce a warm, rounded tone, but they lack the brightness that you get when you play with a thinner pick. Because of their lack of flexibility, thick picks can

be clumsy if you use them for strumming – especially at faster tempos – because they can snag in the strings.

Don't just take our word for it, try all the examples out with the three different gauge picks and see how the thickness affects performance and tone. This will help you make more informed choices when it comes to selecting the right pick for the right song. ■

EXAMPLE 3: lead playing

ON YOUR TG CD

J=82

gva-

This lead phrase is great for working on your picking – and the thick pick is the best choice here. Use alternate picking (down, up, down, up) throughout and aim for a positive attack while keeping your wrist relaxed.

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ZZ Top: music to get your wife rocking

Star Letter

Vaguely literate? Mildly amusing? Win a Boss Micro-BR!

"My wife rocks!"

I have to say, you have made my wife, my brother and me all very happy with the February issue of *Total Guitar*. I have been a guitar player, off and on, for years. My brother picked it up in the last six months under my guidance and my wife tolerated the noise we made. As a one-time subscriber, I knew the issue would be helpful for my brother with all the Beyond Basics tips, but as I got into it with him I realised there was great tab for stuff that I really like; The Black Crowes and ZZ Top, etc. Good work.

But this is where you really did well... I was helping my brother with the Paul Weller and George Harrison stuff when my wife walked in and said, "I want to learn that. It sounds really fun!" Until then she had never shown an interest in the guitar at all. Now she is keen for her own instrument to play on, and the Giggable Electrics [Group Test] article gave her some ideas as to what she wants. So now I am off to the local guitar shop to help her pick something. She's even talking about trying out at the local open mic gig in the next few weeks!

Paul Cooper, Australia



**WIN!
A KILLER BOSS
MICRO-BR
WORTH £169!**

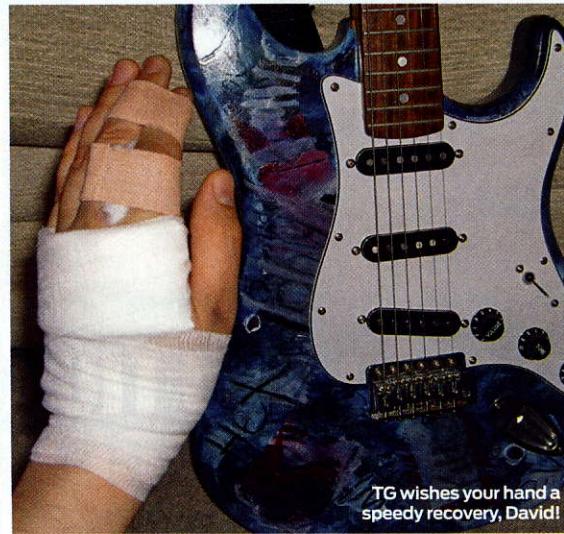
Why listen to someone else's music when you can create your own? The Micro-BR is the ultimate palmtop recording studio. Only slightly larger than an iPod, the Micro BR offers four simultaneous playback tracks (plus 32 V-Tracks), an SD Card slot, onboard multi-effects, built-in rhythm patterns, a tuner, MP3 compatibility, USB and more.

"Ouch!"

I recently broke my fretting hand in an accident at work. My knuckle started to swell up before my eyes and the final (only) thought I remember thinking before I passed out was, "How long is this going to stop me playing my guitar?!"

Later sitting waiting to be seen in the hospital, I had plenty of time to think. My train of thought led me to musicians who have played on after suffering injury, such as Tony Iommi (who lost the tips of his middle and ring fingers), Rick Allen (drummer in Def Leppard who lost an arm in a car accident). All things considered, I decided that while my injury is going to be very frustrating there are others that have had it so much worse, and still went on to rock.

So I have decided to view the glass as half full and put all this free time that I now have with not being able to play to good use. As soon as I finish typing this I'm gonna get out two years' worth of back issues of *Total Guitar* and read them all cover to



TG wishes your hand a speedy recovery, David!

"MY FRET HAND INJURY IS GOING TO BE FRUSTRATING BUT PLAYERS LIKE TONY IOMMI HAD IT MUCH WORSE"

cover. I know I'll be inspired, and get loads more ideas that I'll be raring to put into practice in a few weeks' time.

David Alexander Runcle, Gretna

"Saved from mundaneness"

One fateful day in September of last year when all my teachers at school were banging on about UCAS and university choices, when I was so naive about my uni options that I was considering physics, when guitar playing was but a bedroom hobby... I was turning a page of your magazine and an ad caught my eye: "BIMM - apply now!" I got on the phone to arrange an assessment immediately.

It's half a year later and I'm working like a dog to save money for somewhere to stay during term time (and perhaps a new guitar), as I'm starting BIMM's Artist Development Diploma in September. I wanted to thank everyone at *Total Guitar* for saving me from a life of mundaneness and boredom and putting me safely back on the tracks towards rock 'n'

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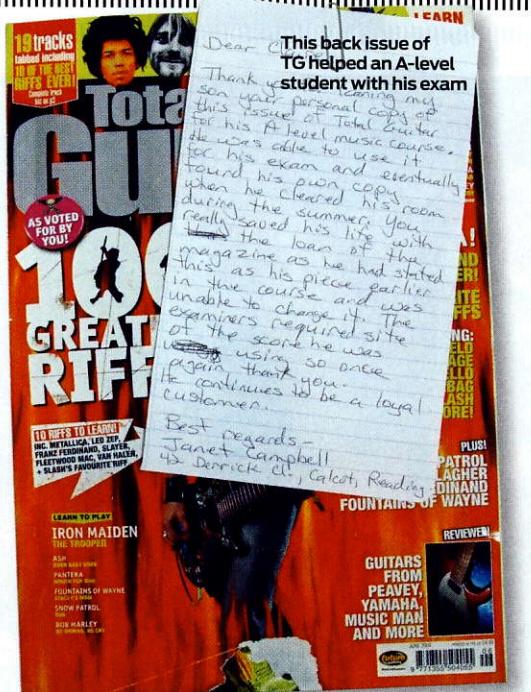
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roll! And to anyone out there facing a similar dilemma I say this: grab life by the guitar or you'll find yourself doing DIY until you die in suburbia, old, regretful and alone.

Rowan Reddington, Devon

TG to the rescue!

[This letter was addressed to TG's Deputy Editor Claire Davies.] Thank you for loaning my son your personal copy of this issue of *Total Guitar* for his A-level music course. He was able to use it for his exam and eventually found his own copy when he cleared his room during the summer. You really saved his life with the loan of the magazine, as he had stated this as his piece earlier in the course and was unable to change it. The examiners required site of the score he was using, so once again, thank you. He continues to be a loyal customer.

Janet Campbell, Reading

It's a pleasure, Janet! Claire's kindness inspired us all on TG, so as part of our plans for 2009 we've decided to improve the level of service you receive from TG. It's all about you, the reader! If you ever have cause for complaint, contact TG's Editor directly at stephen.lawson@futurenet.com. The Boss says he'll do his best to help...

Open-minded metal

It's finally dawned on me over the last six months or so... As a 14-year-old guitarist riffing along to Slipknot, System Of A Down and Rammstein, it can take a while to realise playing metal isn't just about *playing metal*. Since moving to France last year, this has become apparent from my progress as a guitarist on the whole as well as a metal player.

Thanks to the nicely varied content of TG (I'm a subscriber) and the versatility of what I'm taught by my guitar teacher (from Hendrix to RHCP plus some RATM), I've improved much quicker. Playing styles like blues and



"How can I improve the speed of my fretting hand? My picking speeds scheck, just need the other hand to keep up!"
Chris

"Please could you tab *Do The Conga* by Black Lace. It's the most lyrically powerful song."
Oliver

Text TXTTG followed by a space and your message to 87474. Texts cost 25p plus your standard network tariff.

jazz can only boost your technique, and make you a more rounded player.

So take advantage of the content in TG and use it to your full potential. Just absorb as many styles, genres and variations and it will pay off also when composing.

Cameron Exeter, Corrèze, France

TG: aphrodisiac

Hey TG, you are quite the matchmaker. I was sitting in uni a couple of weeks ago reading TG when a beautiful girl noticed me reading it. She came over and we started talking. It turned out she plays the guitar and reads TG too. We are now dating and writing songs together, which is great for our creativity. So I'd like to thank you. If I didn't subscribe to your mag I wouldn't have met Ashleigh.

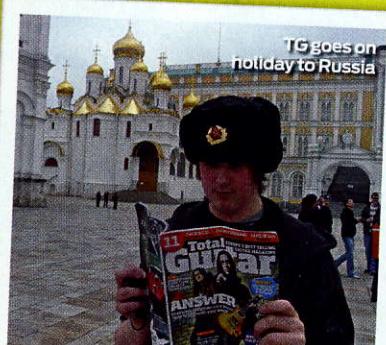
Simon Whybourne, St Helens

PS The freebies about beginner guitar and writing songs are great. I've been playing for five years, but it's still good to look back for some new inspiration.

Hot Shots

Send us your pics and win a Freshman guitar worth £180!

WIN!



THIS MONTH'S WINNER...
James Ashworth

Email your shots to TotalGuitar@futurenet.com with your full name and address. The best will win a Freshman FAID. This dreadnought acoustic features a sitka spruce top, mahogany back and sides, and a rosewood fingerboard. So it's ideal for strumming and picking! Visit www.freshmanguitars.co.uk for more info.

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Newton's back in
rude health and set
to release album two

16 STRETCHING

A four-week practice routine for your fingers



18 TALENT SPOT

Even MORE new bands for you to salivate over



NEWTON FAULKNER RETURNS AFTER 'BREAK'

Acoustic star prepping "juicy" new album after **freak accident**

Star strummer Newton Faulkner feared he would never be able to play guitar again after breaking his arm in a freak accident last December. The acoustic whizzkid and TG columnist has now made a full recovery and is putting the finishing touches to his second album in London, but he was terrified his burgeoning career as one of the UK's most talented players/songwriters had come to an end after he slipped on ice and landed on his right wrist in France last December.

"THE NEW ALBUM'S MORE JUICY AND HAS A MULTITUDE OF INSTRUMENTATION PLUS A ROYAL ARTILLERY DRUMMER!"

Newton Faulkner

"My whole career is dependent on my hands – plus I'm right-handed so I really panicked," he said. "Basically, I fell over! I slipped on an icy patch of ground about five feet from the front door and landed quite badly on my wrist. It hurt, then it hurt a bit more... Then it swelled up and slowly it dawned on me that I should probably get it looked at. I went and got an X-ray and the

results were not exactly what I was hoping for. I'd fractured and dislocated my wrist!"

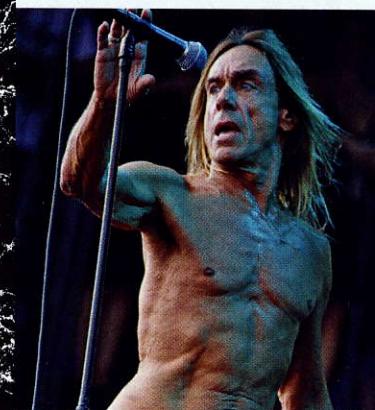
The news couldn't have come at a worse time for Newton, who was about to embark on a UK-wide headline tour in January: "I couldn't fly with it the way was. There was some bone that was dangerously close to some nerves and ligaments, and I couldn't have a local anaesthetic in case they wanted to operate within 24 hours so things got a bit mediaeval!"

Newton, known for his rhythmic, percussive acoustic style (which includes banging the body of his guitar) was relieved when doctors told him no long-term damage had been done to the vital limb. But it did mean he had to postpone his tour until last month, and also had to put off recording the follow-up to his 2007 breakthrough album *Hand Built By Robots*.

Newton describes the recently completed and as-yet-untitled album, recorded at Kon Studios with long-time collaborator Mike Spencer, as "slightly more juicy but less flamboyant. It's still very much song-based but with a multitude of instrumentation including the drafting in of a military drummer from the Royal Artillery." ■

ALEXI LAIH-OH!

Children Of Bodom guitarist Alexi Laiho continued to play live despite breaking his shoulder and suffering internal bleeding on the band's recent US tour. Laiho was thrown from his bunk when the band's tour bus had to make an emergency turn. "I came down pretty damn hard as the driver was taking a sharp turn," he said. "I am going through a great deal of pain every second that I am awake." But against doctors' recommendations the shredder frontman decided to "bite the bullet" to keep fans happy, and played the rest of the tour dates wearing a sling. ■



IGGY REFORMS STOOGES

The Stooges frontman has announced plans to reunite the band with James Williamson on guitar. Williamson played on and co-wrote the protopunk legends' third album *Raw Power*, replacing original guitarist Ron Asheton from 1971 to 1974. The Stooges reformed with Asheton in 2003, but when he died of a heart attack in January rumours of a replacement began to circulate. "I had a meeting in LA with James," said Mr Pop. "We talked about doing something together; *Raw Power* would be the repertoire." ■



10 Guitar Tracks to Download this month

1 YOU CAN RUN

Blackbud

In Joe Taylor, these West Country boys have one of the finest young guitar players in the UK

2 EU HUMANO

Andreas Kisser

Rhythmic Brazilian metal from Sepultura guitarist's expansive new solo album, *Hubris I & II*

3 FAITH NO MORE

Midlife Crisis

Relive the brilliance of their headline performance at Download with this new Greatest Hits compilation!

4 AFFINITY FOR MY HOMETOWN

Settle

Hookey octave riffs from the Pennsylvania quartet's debut album *At Home We Are Tourists*

5 DREAM

Priscilla Ahn

Ahn recreates this gorgeous track with a Roland Loop Station onstage. Impressive stuff.

6 CROWN OF SCORN

Facecage

Love Slipknot and Stone Sour? Get yer lugs around this Corey Taylor-produced newbie

7 SELF-TAUGHT LEARNER

Lissy Trullie

How do you make a Strat even cooler? Give it to Lissy Trullie. Courtney Love's a fan of her band.

8 SORROW'S ARMY

Graham Coxon

Bur may be back on the road this summer but Coxon's unique edge shines through on this acoustic track

9 CAN'T STOP FEELING

Franz Ferdinand

An infectious bassline turns into a nasty synth that directs you straight to indie clubland on FF's new single

10 A FACT OF LIFE

Fact

Japan's answer to Lostprophets? The five-piece's fusion of influences creates a melodic, axe-driven sound



The game lets you play 45 tracks from Metallica's career!

WIN!

Guitar Hero: Metallica and Sonisphere tickets

Complete your summer with our incredible giveaway

We've teamed up with Activision and *Guitar Hero* to offer one lucky reader the chance to win the all-new *Guitar Hero: Metallica* video game and a pair of tickets to the Sonisphere Festival!

Metal titans Metallica are headlining Sonisphere at Knebworth House on 1 and 2 August, and you and a friend could be there. To get you in the mood for rockin', our competition winner will also get a copy

of the *Guitar Hero: Metallica* bundle (game and guitar) on PlayStation 3, and a limited-edition *Guitar Hero: Metallica* t-shirt. Five runners up will also win a copy of the game for PS3!

The game lets you shred on the axe controller, rip on the drum kit controller and wail on the mic to a setlist featuring over 45 tracks from Metallica's awesome career.

To be in with a chance of winning one of these prizes, answer the following question:

What is James Hetfield's new signature ESP guitar called?

a The Bronze Relic

b The Iron Cross

c The Metal Icon

To enter, text TGHERO followed by a space, your answer then another space and your name (eg, TGHERO c Dave Smith) to 87474. Alternatively, you can go to www.futurecomps.co.uk/tg190guitarhero and enter the competition online. ■

T&Cs: Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 11/6/2009 and 14/7/2009. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at £1 plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Guitar Hero which may be of interest to you. If you do not want to receive this information, please include the word "STOP" at the end of your text message. For full terms and conditions, please see page 143.

Yngwie to rock Guitarfest

Stone Gods also confirm NIA show

Shred legend Yngwie Malmsteen is among the six-string stars confirmed to play GuitarFest 2009 in Birmingham next month. Brit rockers Stone Gods, Michael Jackson guitarist Jennifer Batten and vocalist Glenn Hughes are also lined up to perform at the event at the National Indoor Arena on 11 July.

It's the country's largest day of guitars and is fully open

to the public, collecting the industry's top names under one roof from Vox, Ibanez, Dean Guitars, Marshall and Yamaha to Fender, Boss, Blackstar, Washburn and Peavey.

GuitarFest 2009 is sponsored by Professional Music Technology and is part of the National Rock and Pop Festival running at Birmingham's NIA from 10 to 13 July. Visit www.guitarfest.net for tickets. ■



Fore play

Judas Priest guitarist KK Downing is turning part of his 300-acre estate in Shropshire into a five-star public golf course!



RIFF OF THE MONTH

The hottest riffs around - on your CD



Follow Billie Joe's rock-solid strumming lead

Guitarist: Billie Joe Armstrong

GREEN DAY KNOW YOUR ENEMY

On the first single from Green Day's new album *21st Century Breakdown*, Billie Joe Armstrong plays the riff with rock-solid timing and full-on commitment. To follow Billie Joe's example you need to be able to keep your strumming hand moving down and up continuously. This gives you a

solid rhythmic foundation to work within. Tap your foot along with the downstrokes to help prevent you from speeding up or slowing down.

The strumming motion itself is a combination of 90 per cent wrist and 10 per cent elbow movement. This means that your whole arm

– from your shoulder to your fingers – should feel loose and relaxed. As you play through the riff, there are a couple of instances when either the chord needs to sustain or there is a rest. The trick here is to keep your strumming hand going regardless and simply 'miss' the strings when you need to. (CG)

GREEN DAY: Know Your Enemy



You'll find the *Know Your Enemy* Video Lesson by clicking on the 'Video Riffs' section of your TG CD.



This month: ED STEVENS

With two vocalists, two guitarists (including Ed Stevens here), bass and drums, Soul Sanctuary are less a band and more an invading army of metal. TG approached Ed Stevens with well-padded ear defenders.

Style

"I've got a metal-blues thing going on," says Ed. "Anthony Montague [frontman/co-guitarist] and I do different inversions of the same chord to make use of having two guitars."

Influences

Ed namechecks Kirk Hammett, Whitesnake's John Sykes, Eddie Van Halen, Zakk Wylde and Dave Murray. "I don't do a lot of picking," he explains, "I do a lot of legato, so that's where the Dave Murray thing comes in."

Ambitions

Ed strives for sonic perfection. "Our music is all self-produced, so we're always going back and remixing tracks. We're always remixing stuff and getting it where we want to be."

Gear

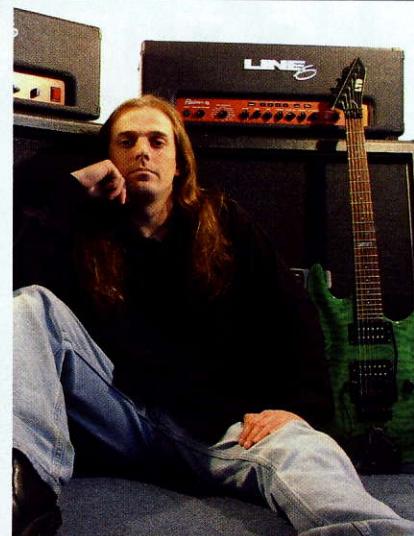
Surprisingly for a metal guitarist, Ed experiments with guitar synths. "On the song *Destiny*, I use the Roland GR-20 to play that live. I'll also use it to create pads and to play string parts in ballads." When he wants to crank up, Ed fires his ESP into a whopping 500 watts of Line 6 heads. myspace.com/soulssanctuarymusic

Wanna enter yourself for TG's Guitar Wars? Email your name and a link to your music to guitarwars@rocketmail.com

Over the next year, TG is on the hunt for the UK's best undiscovered guitar heroes. The winner will be chosen by you, will get to play at Download 2010 and have a single recorded and released on iTunes via South Coast Sounds.

Guitar Wars!

TG's quest to find the next axe hero



Ministry Of Guitar is here!

TG bigs up IGF rock camps for young guitarists

Tis getting behind a series of rock camps for young musicians all over the UK. The Ministry of Guitar is an ambitious new plan from the International Guitar Festival (IGF) to make rock stars out of musicians aged between 11 and 18.

The five-day camps take place in London, Gateshead and Bath in July and August, and will not only expand your technical ability but boost your confidence to play live. Workshops range from modern shred techniques to classic and alternative rock styles.

TG editor Stephen Lawson – who will be teaching at the South West Rocks camp in August – says: "I'm really looking forward to meeting some of TG's younger readers and rocking out together on a few classic tunes. The IGF puts on brilliant events and does some great work for charity. I have good memories of the Breed 77 gig we put on together in Bath and I'm sure this session's going to live up to everyone's expectations."

Visit www.ministryofguitar.co.uk or www.igf.org.uk for full info. ■





NAIL... STRETCHING ...IN A MONTH

#1 These challenging exercises will seriously improve your stretching ability

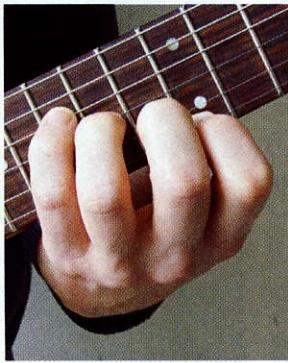
Bringing a stretching routine into your practice sessions can work wonders for your strength and stamina, and

can lead to improvements in all technical areas. You'll play stronger chords, and simple scale patterns will feel more comfortable too. The key to

our weekly exercises is to pace yourself. Play slowly, methodically and listen carefully to every note. Place your fingers as close to the frets as possible to keep the

notes sounding clear. If you feel any pain in your wrist or arm – STOP! We suggest doing no more than 10 minutes of these exercises in one sitting. ■

**1
WEEK
ONE**



ONE FINGER AT A TIME

ON YOUR TG CD

Fmaj⁷ F⁷ F⁷5 Fm⁷5 Emaj⁷ E⁷ E⁷5 Em⁷5 Ebmaj⁷ Eb⁷ Eb⁷5 Eb^m7⁵ Dmaj⁷ D⁷ D⁷5 Dm⁷5

cont. sim.

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**TG: "Must resist
'sofa, so good' gag!"**



Guitarists: Paul Ritchie, Dave Rosen

THE PARLOR MOB

Who are they and what do they sound like? With a classic hard rock sound, colossal riffs and serpentine solos, it's been a bumpy road for the Parlor Mob. They recorded *And You Were A Crow*, their debut album as Parlor

Mob (they were previously known as What About Frank?), only for Capitol Records to wimp out. Undeterred, the five New Jersey rockers refused to slip quietly into that long night. "We have nothing else to do except play music," says guitarist Paul Ritchie. "It was frustrating but we figured no-one is going to do anything for us if we don't

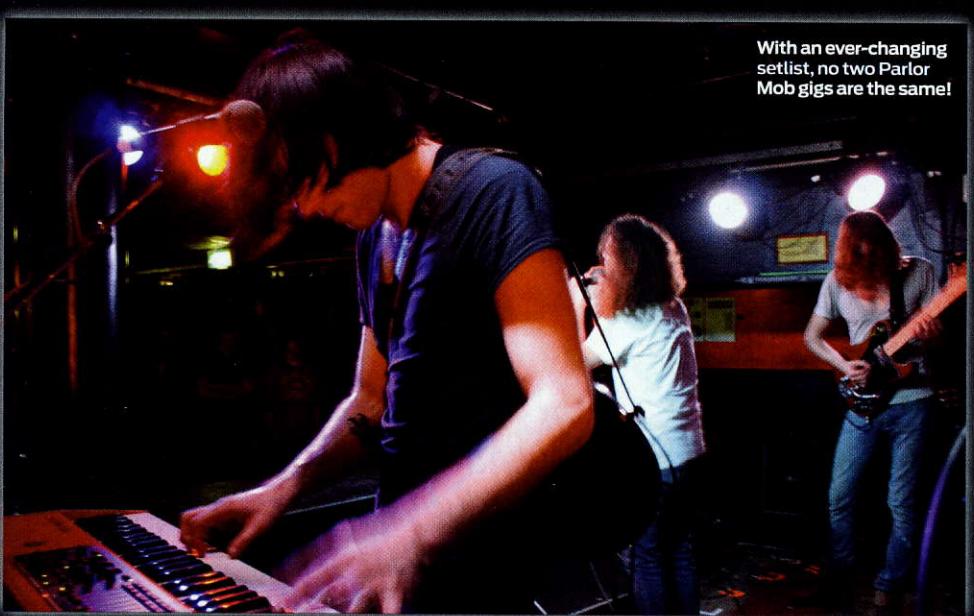
do anything for ourselves. We fired our old manager, our old lawyer, and we started booking our own shows.

"A couple of months later we had a new manager and two months after that we had a new record deal. You rarely get two chances in this industry – but it totally happened for us. Now we're where we want to be."

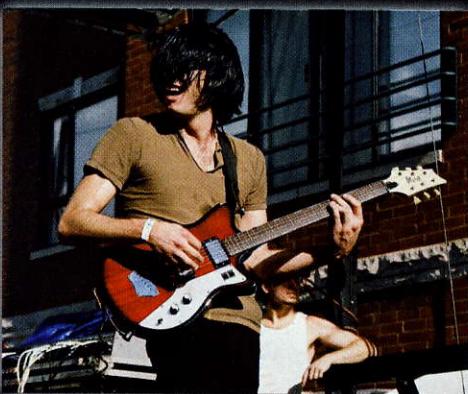
IN THE STYLE OF PARLOR MOB: riff

ON YOUR TG CD

Guitarists Paul Ritchie and David Rosen often mix up classic rock sounds with a modern punk-style aggression. This riff showcases their fondness for a Thin Lizzy-style shuffle feel, with the main chord based around a Beatles style G7 chord. Let the notes ring out together until the drums kick in.



With an ever-changing setlist, no two Parlor Mob gigs are the same!



Their heavy songs sure punch above their weight...

That might have something to do with Paul's formative musical influences. While he names David Gilmour as his favourite guitarist, he grew up listening to Bad Brains and punk and metal. "I only recently started playing rock 'n' roll. It's been a natural progression because we want to write better songs," he explains. "Rock music is universal and the genre is limitless."

They're from the States but their backline looks decidedly British...

Indeed, the classic guitar sound is the product of British technology. "I play through an Orange amp, our bass player goes through an Orange head and Dave plays through a Matamp, so we all play British amplifiers. It's just the sound. It has volume and EQ – that's all we need. I've got some pedals, but nothing

LOWDOWN

FOR FANS OF: Wolfmother, Led Zeppelin

KEY KIT: Fender '72 Telecaster Deluxe Reissue, Orange 40th Anniversary OR50 amp, MXR Micro Amp, Boss Digital Delay, Electro-Harmonix Octave Multiplexer, Frantone Peachfuzz

OUT NOW: *And You Were A Crow*

MORE INFO: www.myspace.com/theparlormob

fancy. No serious electronics, no solid state effects amplifiers, just straight up good amplifiers."

They have their softer side too, though, don't they?

Yep, their album mixes heavy blues workouts with acoustic tracks, springing from the way Paul writes music. "The majority of the writing I do is on an acoustic guitar," he says. "Some tunes just don't translate to electric, so if something sounds good, it should be played on the acoustic. You try to play it loud and it doesn't work the same."

How did the Mob acquire such a formidable live reputation?

"We have a setlist at the beginning of every night but we modify it onstage according to how we're feeling," says Paul, who's not afraid to make a leap of faith into the unknown when playing live. "Me and Dave [Rosen], the other guitarist, improvise all our solos every night to keep everything fresh. We really jam; when we play a song we don't know how it's going to end, we just cue each other and feel it out. It keeps everything exciting for us." (DW)

"WE FIRED OUR MANAGER AND BOOKED OUR OWN SHOWS. TWO MONTHS LATER WE HAD A DEAL"

PAUL RITCHIE



Guitarist: Lindsay 'Coco' Haines

THE ETTES

Who are they and what do they sound like?

Picture a female-fronted White Stripes, raise the tempo, pile on a Titanic weight of filthy bass guitar and you're within spitting distance of LA garage rock darlings The Ettes. Add lashings of punk rock attitude and Hollywood style and the result is one hell of a cool band. Not only was silver screen gal Drew Barrymore spotted rockin' out at their recent South By Southwest show but they've also supported Kings Of Leon and their forthcoming EP was produced by The Black Keys' Dan Auerbach. We're sold! (CB)

LOWDOWN

FOR FANS OF: The White Stripes, The Stooges
OUT NOW: *Danger Is* (digital EP)



Guitarists: Jack Steadman, Jamie MacColl

BOMBAY BICYCLE CLUB

Who are they and what do they sound like?

Anyone who doesn't fall for the band's first single *Always Like This* might want to check their ears in for a medical – it's a sign of great things to come. The talented quartet got their first leg up by winning Channel 4's Road To V comp in 2006 (previous winners were The Young Knives), but it's their music that's propelled them into the public consciousness. Things have moved swiftly since then despite the guys only leaving school last summer. Imagine what they'll achieve doing this full-time. (CB)

LOWDOWN

FOR FANS OF: Vampire Weekend, Interpol
OUT NOW: *I Had the Blues But I Shook Them Loose* (out 6 July)



Guitarists: Hannah Prater, Chris Meyers

THE BITTERSWEETS

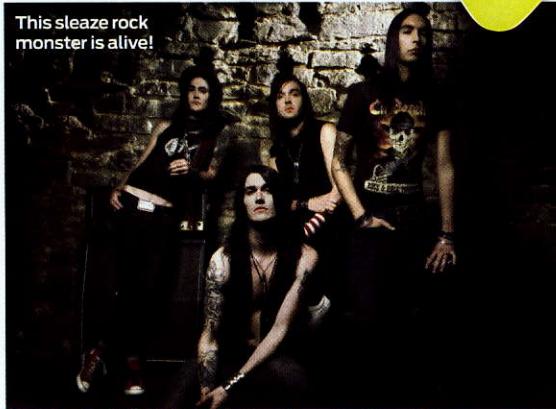
Who are they and what do they sound like?

After meeting in San Francisco, guitar duo Hannah Prater and Chris Meyers moved to music haven Nashville, lapping up every ounce of the local culture, and sealing their musical destiny in the process. Johnny Cash fan Meyers was originally a jazz pianist but soon latched onto American roots music and hasn't looked back since. As a result the band garnered record label interest after just three gigs and are now raising heads much further afield with their exquisite guitar folk. (CB)

LOWDOWN

FOR FANS OF: Joni Mitchell, Sheryl Crow, James Taylor

OUT NOW: Goodnight, San Francisco



Guitarists: Philip Anthony, Tommy Gonzales

STEADLÜR

'Youth Gone Wild': the next generation

LOWDOWN

FOR FANS OF: Skid Row, Faster Pussycat

OUT NOW: Steadlür

MORE INFO: www.myspace.com/steadlur

Who are they and what do they sound like?

It's like grunge never came along to spoil the party. These four rabble-rousers from Atlanta, Georgia are all about big choruses and ripping hot solos. There's nothing left to do but grab your Jack Daniels t-shirt and get on the bus, baby. "I get this vision of something in my head and I sit around like Frankenstein to create this monster," says singer and guitarist Philip of his songwriting craft.



Guitarist: Chris Bradshaw

THE TUPOLEV GHOST

Who are they and what do they sound like?

From their self-titled EP you'd be forgiven for thinking it was the mid 80s, post hardcore was on the rise and The Tupolev Ghost had just emerged from hardcore punk's dying corpse to join the ranks of genre luminaries like Fugazi and Rites Of Spring. Delve further into tracks like Giant F*cking Haystacks and Diagrams and you'll recognise that these guys are valiantly bringing the sound up to date by executing riffs with knife-edge precision and bringing in newer influences like Thursday. (CB)

LOWDOWN

FOR FANS OF: Thursday, Q & Not U, At The Drive-In, Fugazi

OUT NOW: The Tupolev Ghost (EP)

Who are they and what do they sound like?

The latest metallers making a break for stardom! There are shards of Slipknot, Trivium and Children Of Bodom in The Eyes Of A Traitor's sound, with slabs of riffage and slick harmonised licks from guitarists Matt Pugh and Steve Whitworth. "We play metal with elements of hardcore, death metal and occasionally more progressive styles," says Matt. "We like to keep our sound technical, so you won't hear much in the way of standard song structures!"

Geez! They'd need to be on the ball to pull that stuff off live... Indeed! TEOAT are incredible live, surprising really as they've only been together a few short years. "Being a metal band, we're obviously not going to be pulling dance moves onstage," laughs Matt, "but we make every show as good as possible. It's usually great fun, for both the crowd and us."

"PLAYING-WISE, I'M LIKE ALEXI LAIHO. I JUST WISH I WAS THAT GOOD!"



Guitarists: Matt Pugh, Steve Whitworth

THE EYES OF A TRAITOR

Get treacherous with metal's new hope

Death metal and prog? It's not a guitar wank-fest is it?

Matt and Steve aren't afraid to blaze those fretboards, but they know when to reel it in too. "Guitarists will find our music interesting to play," says Matt. "It's quite challenging in places because there are loads of sweeps and shredding. Playing-wise, I'd say I'm like Alexi Laiho with his melody and picking techniques – I just wish I was that good!" (CD)

LOWDOWN

FOR FANS OF: Children Of Bodom

OUT NOW: A Clear Perception

MORE INFO: www.myspace.com/theeyesofatraitor

GEAR

The hottest new pedals, guitars and equipment coming your way soon

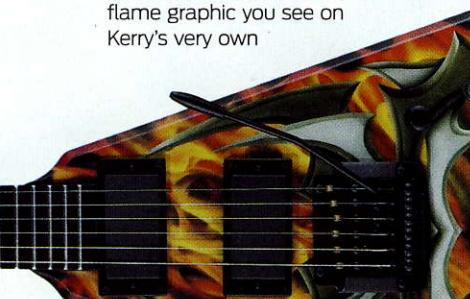


New Kerry King signatures hit UK

BC Rich introduces more slaying KK models

Metal goliath BC Rich is shipping the Kerry King Approved models that were on display at this year's NAMM: Kerry King V2 (£485), Metal Master V2 (£279), Beast V (£279) and Beast V NT (£649).

First up, the Kerry King V2 features the same Generation 2 tribal flame graphic you see on Kerry's very own



"THE BC RICH BEAST V GUITAR IS 'AN UNHOLY ALLIANCE' BETWEEN THE BEAST AND SPEED V SHAPES"

Handcrafted models. The guitar has a bolt-on neck and BC Rich active humbuckers and – in keeping with Kerry's vibrato of choice – it has a Kahler X locking vibrato system.

Flames don't sink your battleship? Try the Metal Master V2. The Generation 2 tribal graphic upgrade is on a plain black background with a wrap around bridge and BC Rich BDSM high output passive pickups.

The final addition to the range is a brand new body shape: the Beast V. BC Rich describes it as "an unholy alliance" between the Beast and Speed V shapes. The standard Beast V has a bolt on neck, BDSM pickups and tune-o-matic bridge with thru body stringing, while the more expensive Beast V NT benefits from a neck-thru body design (hence the NT in the model name).

The guitars should be available by the time you read this. Visit www.bcrich.com or contact Rossetti 01376 550033 for info. ■



Kerry King Approved:
Beast V NT (above) and
Kerry King V2 (left)



IN PRAISE OF... THE MARSHALL JCM800

Back in 1981, Marshall Amplification created a new chapter for rock guitar tone: the release of the JCM800 Series redefined the sound and aesthetic of the Marshall stack for good. Taking its cue from the Master Volume amp that was released in 1975, the JCM800 was the first series to feature

master volume on all amps, and as Marshall began self-distributing the JCM range, prices became more affordable.

The single channel amps featured three ECC83 valves in the preamp and two or four EL34 valves in the power stage. Dual channel versions were introduced in 1982. The series became a

favourite of hard rock and metal players such as Zakk Wylde and Kerry King (both have signature models). Marshall discontinued the JCM800 range to make way for the JCM900 in 1990, but the 2203 head is available as part of Marshall's Vintage Series, which remains faithful to the original single channel design. ■

» EVOLUTION OF AN INSTITUTION

1981

The amp is named after Jim's car registration plate

1990

Combos, extra channels and custom tolex are available

2007

Kerry King bags his own JCM800 2203KK head



NEW PICKS ARE 'DROP DEAD SEXY'

Following a name change from the controversial Pussies At Play at the tail end of 2007, Chicks On Picks (www.chicksinpicks.co.uk) has unleashed a new line of designs called Drop Dead Sexy. The picks feature designs created by US artist Mark Wasyl, who specialises in pin-up, tattoo and rock 'n' roll style graphics. A must-have for the retro greasers out there! ■



FEEL THE POWER

Tired of winding strings by hand? Ernie Ball (www.ernieball.co.uk) has hit on the perfect solution. The Power Peg is a battery-powered string winder that can handle electric, acoustic and bass guitar machineheads, and claims to cut down string-winding times by up to 70 per cent. It's available to buy now and priced at £22.95. ■



BILLY'S 'BUCKERS

Six-stringing Pumpkins fans will be glad to hear the Billy Corgan BC1 and BC2 singlecoil-size humbuckers featured in Billy's signature Fender Stratocaster (review coming next issue) have been made available as an aftermarket option. The pickups are voiced to Billy's preference, with extended bass and mid range, and with a reduced high end. Each pickup has four conductors to allow for coil tapping, and installation requires no routing of your guitar body. Go to www.dimarzio.com for info. ■

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STEAL THEIR SOUND

It's Grand Theft Axe as TG reveals the gems stashed inside professional gigbags!

ALEX WESTAWAY FIGHTSTAR

GIBSON NEW CENTURY SG £799

"This has got a slightly more classic SG tone; it's quite crystalline and a bit more twangy than the Standard SG. It's also a little more refined and has more of a cleaner, sparkly sound than the Standard."

VHT PITTBULL HEAD £2,299

"Charlie and I had both used Diezel VH4 amps in the studio but they didn't complement each other live 'cos they just merged too much. I wanted something that would cut through and this VHT worked pretty well."

GIBSON SG SPECIAL £649

"I use the SG Special over the New Century for the riff-based songs like *Deathcar* and *Tannhauser Gate*. It has EMG pickups – you don't get much resonance from the wood, so they're good for metal stuff."

MXR SMART GATE £199

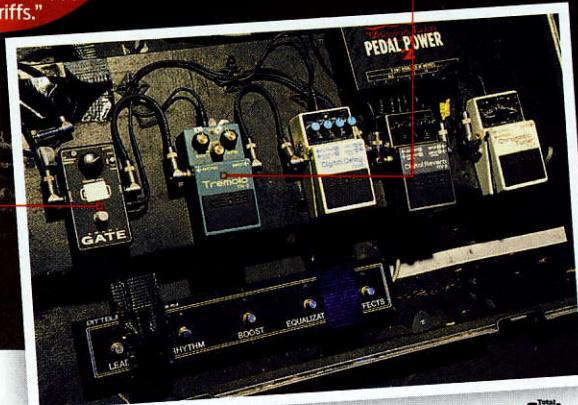
"It's very important to have a gate when you use high-gain amps. Unwanted feedback is not nice for people to listen to so it keeps it tight and clean. The MXR is quite harsh so I only really use it for stoppy-starty riffs."

BOSS TR-2 TREMOLO £85

"One of my favourite amps is the Vox AC30 with its built-in tremolo. This pedal is the closest I can get to using those kind of vintage amps live. I use it on a Cure-y guitar line in the verse of *Mercury Summer*."

FENDER TELECASTER £1,059

"My main guitar has active singlecoil EMG pickups – they push harder than normal singlecoils. Every time we plug it in for a clean part it just seems to outclass everything else. I use the Tele on songs like *The English Way*."



Win!

KORG GOODIES

Bag yourself an effects unit or metronome with this month's giveaway

This month sees the first instalment of TG's guide to using a metronome (find it on p.59!). Sure, you could sit with your watch trying to work out bpm from its second hand... or you could enter our competition and win some quality gadgets designed for that purpose. We've teamed up with Korg (www.korg.co.uk/01908 857101), purveyors of some of the best timekeeping devices in the music industry, to offer you 22 chances to win.

That's right, the first two winners will each receive a Korg Pandora PX5D multi-effects unit worth £200, which has 200 effects patches, a built-in Phrase Trainer to help you tackle those tricky parts and almost 750 rhythm tracks for you to jam along with. This device can also connect to your computer as a recording interface and comes bundled with Ableton Live Lite Korg Edition. The remaining 20 winners will win a handy Korg MA-30 digital metronome worth £20. If your timing could do with tightening up, answer the question below correctly for a chance to win:

Which of the following is one of James Hetfield's signature rhythm guitar techniques?

- a **Up-picking**
- b **Down-picking**
- c **Not picking**

To enter text TGKORG followed by a space, your answer then another space and your name (eg, TGKORG c Dave Smith) to 87474. Alternatively, you can go to www.futurecomps.co.uk/tg190korg and enter the competition online.



T&Cs: Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 11/06/2009 and 14/07/2009. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at 50p plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Korg which may be of interest to you. If you do not want to receive this information, please include the word "STOP" at the end of your text message. For full terms and conditions, please see page 143.

THIS MONTH: DEVELOPING YOUR OWN SOUND

Experiment with
pedals to see how they
can affect your sound



GOING LIVE!



MARK CLAYDEN
Pitchshifter/
This is Menace's
founder member
and bassist has 19
years experience in
the music industry.
He has toured 26
countries, released
11 albums and
is now College
Manager of the
Bristol Institute Of
Modern Music.

bimm.co.uk

Joining a band and playing your first gig boosts your playing and your confidence. BIMM's Mark Clayden shows you how

Why do I need my own sound? This is the most important decision you will ever make. The music industry is looking for switched on musicians who can deliver original music. Too many players rush into bands and don't sit down and think it through. You must make time to do this!

How much money am I going to need?
You won't need a huge budget. The secret lies in research and legwork. You're at an advantage because having a small budget means you can be very direct in putting your rig together. You'll define your own sound by picking specific equipment to achieve the sound you want.

How do I make my sound original?
Diversity is the key. It's pointless starting a band that sounds exactly the same as a successful current group, for example like Kings Of Leon. Do some research and look into the bands that influenced them. Study the influences of your chosen artists and combine them with your own ideas to come up with something original.

What guitar should I choose?
After researching bands that you'll draw influence from look up what make of guitars they play. Have they always

used the same guitar or did they switch for certain records? Make a note of the guitar model, what pickups the guitars have, what string gauge and tuning the artist uses/used.

Should I buy a valve or solid state amp?

There are no hard and fast rules here, but it's a great help if you research into the amps that were used on records you'll be referencing. Search the net and look for reviews and make a short list of possibilities. Be realistic at this stage – a decent combo amp will be suitable for playing shows.

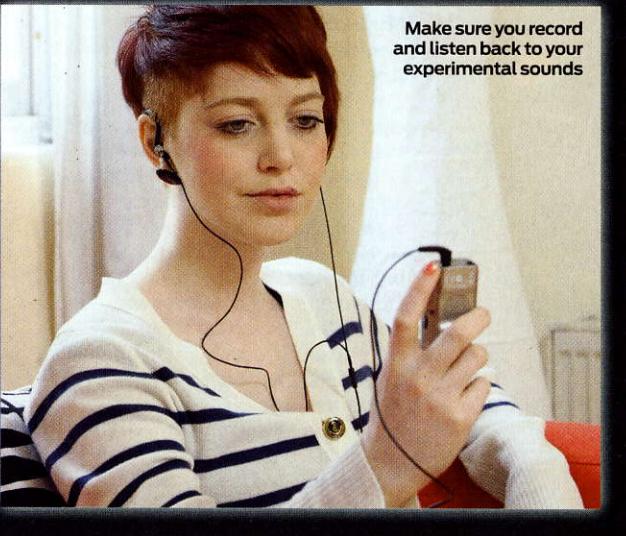
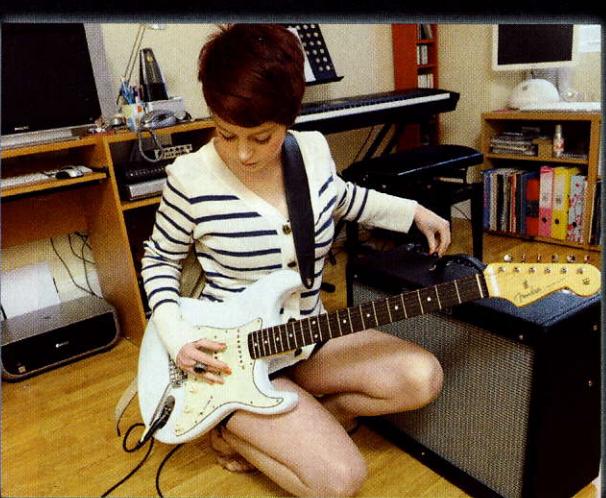
Do I need an effects unit or guitar pedals?

Keep it simple: use pedals that you will be able to reproduce the sound of when playing live. Try out some commonly used pedals (distortion, delay, chorus, overdrive) through the amp and guitar you've chosen. Put all the settings to the extreme and work backwards to get an idea of what the pedal can do.

**"STUDY THE INFLUENCES OF
YOUR FAVOURITE ARTISTS AND
COMBINE THEM WITH YOUR IDEAS
TO MAKE SOMETHING ORIGINAL"**

Maximo nuisance

Maximo Park guitarist Duncan Lloyd had his 1979 Gretsch Country Gent (formerly owned by Joe Strummer) stolen at a show in Newcastle



How do I experiment with the sound?

Ask yourself how your sound will need to change during different parts of your songs. A clean sound with a chorus pedal may work well in a verse section of a song but you may find that you need a powerful distorted sound when you get to the chorus for added effect. Try playing the same song in different tunings to see what happens as well.

How do I know if the sound is working?

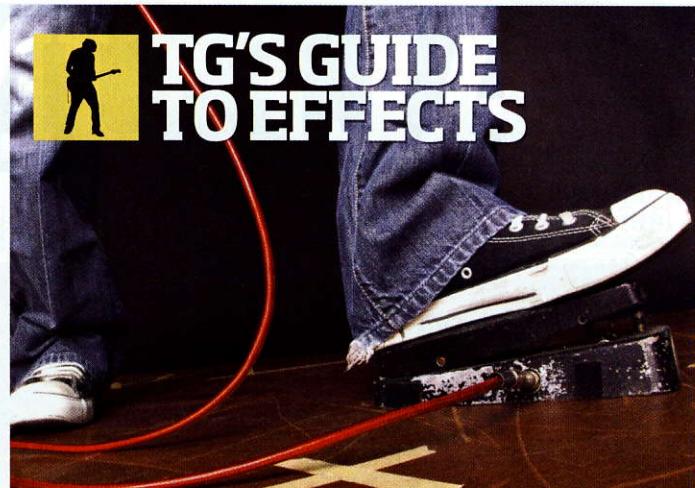
Buy a cheap digital voice recorder and record your different sounds and parts – complete with any pedals you're trying out. Now listen back to them. Does what you've recorded have the clarity, power and drive you need? Is it too distorted, clean or undefined? You need a strong, recognisable sound that will run through all of your tracks so keep going until you're happy.

When will I know if the sound is ready?

If you feel you're all set then it's time to get other people's opinions on your sound. Invite your peers and fellow musicians to listen to you play and run through the different changes with your pedals. Play live to them and get used to playing to people as much as possible.

What comes next?

Next month you'll find out how to put your band together. Start to think about how the bass, drums and vocals need to sound to fit in with the guitar sound you've just created. Once again this is where your record collection can help you. Keep a list of your decisions. ■



#1: OVERDRIVE

Most guitarists choose overdrive for their first experiments with effects – and that's because it's the defining rock tone. Ask someone to imagine the sound of an electric guitar, and they'll probably think of an overdriven amp. Overdrive once had a bad name for itself, so when pioneers like Eric Clapton and Link Wray started getting the sound on purpose, studio engineers couldn't believe it. Eventually they were persuaded to record these wild guitar tones, and the sound of hard rock guitar was invented. In those days, the only way to



get overdrive was by setting your amp on 10, so the birth of the stompbox saved the entire world from rock-induced deafness.

Most amps can do overdrive, either from a dedicated channel, or by turning the volume up. Overdrive pedals are still useful though.

If you have an old valve amp, a pedal will allow overdrive at low volumes. With any amp, you can combine pedal and amp overdrive for heavy crunch, or add the pedal for more sonic options. It's also good to use the overdrive as a level booster. Set the level on the pedal high, and then kick it on whenever you want a volume hike. ■

TRY IT!

ARTIST

ZAKK WYLDE

SONG

NO MORE TEARS

TYPICAL SETTINGS...



Zakk uses his overdrive to boost an already crunching amp, like a lot of hard rock players. First, get a slightly overdriven sound from your amp before turning on the pedal. Then set the volume on the pedal high. The idea is to push your amp into more overdrive, rather than too much from the pedal itself. Bring in the pedal's gain gradually, until you have enough sustain. Then, starting with the pot at 12 o'clock, adjust the tone. You might want to leave the pedal off for rhythm playing and kick it in for a solo boost.

ARTIST

STEVIE RAY VAUGHAN

SONG

PRIDE AND JOY

TYPICAL SETTINGS...



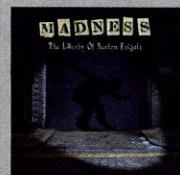
Stevie used a Fender amp set on 10, but you can get close with an overdrive pedal. Set your amp to clean before you switch on the pedal, then go for light overdrive. The classic blues tone is clean but with balls. You should still hit the guitar hard to get the right sound. Adjust the level so that the volume doesn't jump up or down when you step on the pedal. That way, you get a smooth transition from clean to dirty. Keep the tone on the low side – you're aiming for a fat tone, not an overly bright one.



ALBUMS

★★★★☆ Poor
 ★★★☆☆ For fans only
 ★★★☆☆ Good
 ★★★☆☆ Excellent
 ★★★★☆ Exceptional

This month's releases... reviewed by guitarists, for guitarists



MADNESS The Liberty Of Norton Folgate

★★★★★

What's this?

The ninth studio album from Camden Town's magnificent seven.

Any good?

Even by Madness' high standards Norton Folgate is a bit special. On the hilarious title track frontman Suggs takes a break from flogging fish fingers to give us a bird's eye view of London and its characters. At 10 minutes plus it's ambitious but the band pull it off – big time. Other gems like breakup songs On The Town, Sugar And Spice and current single Dust Devil help make this the best Madness album ever.

In five words!

Los Palmas 7 ride again!

Ed Mitchell

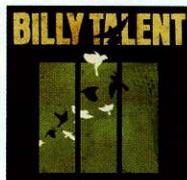
Download: *The Liberty Of Norton Folgate*

The last album I bought



LAURENT BARNARD GALLOWS

"It was Bright Grey by The Steal. I've been friends with these guys for a long time. Their latest record is like old-school hardcore meets modern new wave. Intelligent songwriting with intelligent lyrics. Something today's music scene seems to lack."



BILLY TALENT Billy Talent III

★★★★★

What's this?

TG's favourite live axeman and riff-machine Ian D'Sa returns on the Canadian rockers' third album.

Any good?

D'Sa's guitars sound meaner and hookier than ever. You'd have to be a T-600 not to nod in bliss to his talent (ahem) for bashing out stick-in-your-brain-for-days drop D riffs. The vocal hooks that made their first two albums so good tail off after a few tracks, but Rusted From The Rain still belongs on every rock karaoke machine from here to Saskatchewan.

In five words!

We can't wait for IV!

Nick Cracknell

Download: *Rusted From The Rain*



KASABIAN The West Ryder Pauper Lunatic Asylum

★★★★★

What's this?

Dirty electro rock from Leicester's big ballers. Mainstay guitarist Sergio Pizzorno adds a psychedelic flavour to bassist Chris Edwards and drummer Ash Harris' subtle grooves.

Any good?

Of course! This time round they're more 'The Beatles on LSD with a touch of Pink Floyd madness' than the in-yer-face rawness of Kasabian or the pulsing Empire. The resulting album is a mecca for guitarists searching for some truly individual sounds.

In five words!

Some kind of strange brew

Claire Davies

Download: *Vlad The Impaler*



FUTURE OF THE LEFT Travels With Myself And Another

★★★★★

What's this?

Lo-fi overlords return for a second outing of twisted rock exuberance. Frontman Andy Falkous, also the brainchild of defunct Welsh mentalists Mclusky, is a lyrical oddball, which fits his erratic playing to a T.

Any good?

The album is a 32-minute blitzkrieg of thumping drums, buckets of fuzz bass, crazy synths and unhinged, stabbing guitars. It's a fantastically unique album, and it even surpasses their astonishing debut *Curses*!

In five words!

Now for something really different

Chris Barnes

Download: *Land Of My Formers*

Borland vs Manson

A war of words has broken out between Wes and Marilyn, apparently over Borland's decision to quit Manson and rejoin Limp Bizkit



THE MARS VOLTA Octahedron

What's this?

The US prog rockers planned to go "acoustic" on their fifth record. Omar Rodríguez-López couldn't help grabbing his electric... but who cares, this guitarist's skill is inspirational.

Any good?

Octahedron dabbles with acoustic prog rock on opener *Since We've Been Gone*, but moves to pensive balladry (*With Twilight As My Guide*) to all-out frantic rock (*Cotopaxi*) and resolves in the Pink Floyd-esque soundscapes of *Luciforms*. It's a slow burner but it'll scramble your brain if you allow it to.

In five words!

Weird, progressive but tedious insanity

Nick Cracknell

Download: *Since We've Been Wrong*



ENTER SHIKARI Common Dreads

What's this?

Second outing for the St Albans massive, with Rory Clellow on guitar, who fuse hedonistic drum 'n' bass synths around chugging metal guitars.

Any good?

We can't get our heads round Shikari's lager-fuelled, tongue-in-cheek collision of Ibiza beats and pounding riff metal but, by Scooter, is it catchy! Put this on your stereo on a Monday morning and the last thing you'll be is bored. Bursting with ideas, *Common Dreads* is anything but generic, and for that alone it deserves your attention.

In five words!

The Streets meets Killswitch Engage

Nick Cracknell

Download: *The Jester*



RANCID Let The Dominoes Fall

What's this?

Legendary Californian punk band fronted by Tim Armstrong and Lars Frederiksen. After an agonising six-year wait they're back with their Brett Gurewitz produced seventh album.

Any good?

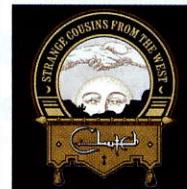
From the Transplants-esque stylings of *I Ain't Worried* to the anthemic singalong title-track, this is the sound of punk perfection. Rancid are bursting with energy, back on the money and miles from the tolerable but disappointing pop lean of previous album *Indestructible*.

In five words!

Lars and Tim are back!

Chris Barnes

Download: *This Place*



CLUTCH Strange Cousins From The West

What's this?

Umpteenth release from bearded US blues rockers. Never quite getting the credit due outside their circle of followers, Clutch deserve to see the conversion of the masses.

Any good?

Their low-down swamp music with a tinge of Deep South fun gets our juices going. From the start with *Motherless Child*, guitarist Tim Sult is in Page mode, drenched with Neil Fallon's gravelly vocals and J-P Gaster's funky beats. *The Amazing Kreskin* and *Witchdoctor* are a lesson in groove.

In five words!

Bow at the bearded altar

Dave Partridge

Download: *The Amazing Kreskin*



PEOPLE IN PLANES Beyond The Horizon

What's this?

Another attempt at the big time for the Bridgend rock quintet. Their ideas are undoubtedly massive, but their budget isn't quite big enough yet.

Any good?

People In Planes have tickled our fancy in the past, but *Beyond The Horizon* is by far their most accomplished effort to date. Drawing from the likes of Feeder and Muse, they cover everything from epic rock to acoustic balladry, and what they may still lack in classic songs they make up for with an abundance of passion.

In five words!

Success beckons, just not yet

Chris Barnes

Download: *Better Than Life*

Best of the rest

ANDREAS KISSEK Hubris I & II

★★★½

The first solo outing from Sepultura guitarist Andreas Kiss is a two-disc concept mixing heavy riffs with classical guitar interludes and world rhythms. Disc one is laden with abrasive guitars and soaring vocals, while disc two showcases his lush fingerpicking style. (CG)

INCUBUS Monuments And Melodies

★★★★

Finally, all of Incubus' biggest tunes are gloriously collected into this greatest hits package (plus a couple of unreleased tracks). Mike Einziger's Jazzmaster tones drive hits like *Megalomaniac*, *Warning* and *Pardon Me* into the stratosphere. (LR)

DINOSAUR JR Farm

★★★★½

Grunge pioneers Dinosaur Jr reformed in 2005 and this is a hearty, Marshall-driven 'eff-you' to those who said they shouldn't have bothered. Tracks like *Pieces* and *I Want You To Know* ooze with J Mascis signature distorted riffs, proving DJ still have the energy to crank it to 11. (NC)

1



GREEN DAY 21st Century Breakdown

★★★★

"IT'S A DENSE SONIC ASSAULT WITH BILLIE JOE'S MOST FURIOUS RIFFING YET!"

2



MEAT PUPPETS Sewn Together

★★★★

"CURT KIRKWOOD'S GUITAR TONES SAIL BENEATH THE SACCHARINE VOCAL MELODY"

3



DEVIN TOWNSEND Ki

★★★★

"DESTRUCTIVE THRASH RIFFS ARE REPLACED WITH FRESH, WISTFUL SOUNDSCAPES"

3 of the best

The best guitar albums of the past three months

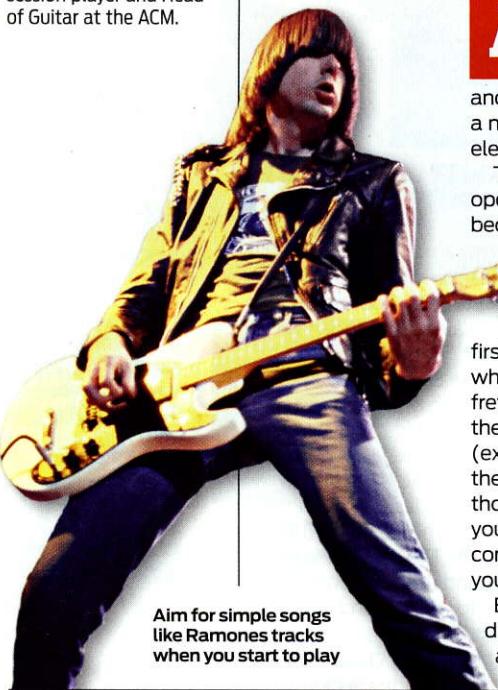
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Over the past 12 years ACM has developed some of the most innovative music industry education currently available anywhere in the world and offers full and part time courses in Guitar, Bass, Drums, Vocals, Music Production, Creative Sound Design, Music Business, Music Media & Rights and Tour Production Management. This column is put together by Matt Haslett, a highly experienced teacher, session player and Head of Guitar at the ACM.



Aim for simple songs like Ramones tracks when you start to play

Q&A

Your technique and theory questions answered

Send your questions to: Q&A, Total Guitar, 30 Monmouth Street, Bath BA1 2BW or email us at totalguitar.qanda@futurenet.com

Where do I start?

Q

I've just been given a guitar for my birthday. I'm really excited because I'd love to be a good player but I'm also worried because I'm an absolute beginner and I've never played any musical instruments before in my life. I've got no idea where I should start! What is the first thing I should try to learn on my guitar? And how should I go about practising? Please help me get started, TG!

Evan Parker, via email

A

You're reading *Total Guitar* so you've made the right first step! TG is the only guitar magazine dedicated to developing beginner and intermediate guitarists. We've even got a new Beginner's section for acoustic and electric guitars on pages 72 to 75.

The first things to learn are some basic open chords. They're called 'open' chords because they all include unfretted 'open' strings. They have some of the simplest fingering patterns you'll encounter on the guitar. Example 1 below shows some diagrams of the first chords you can learn. The dots tell you where to place your fingers on your guitar's fretboard. Press the strings down where the dots tell you and strum all the strings (except those marked with an X above the string). These chords form the basis of thousands of popular songs. They also give you a good technical grounding for the more complicated chords and rhythm playing that you'll eventually move onto.

Beginners often experience a little discomfort in their fingertips and minor aches and pains here and there. Always

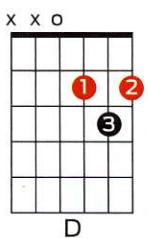
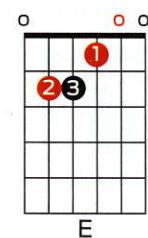
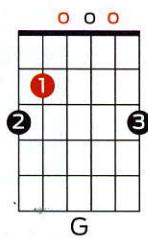


Open chords are a great place to start

warm up before you play, stand or sit so that your fingers don't overstretch, listen to your body and take regular breaks to protect you from any physical problems. ■

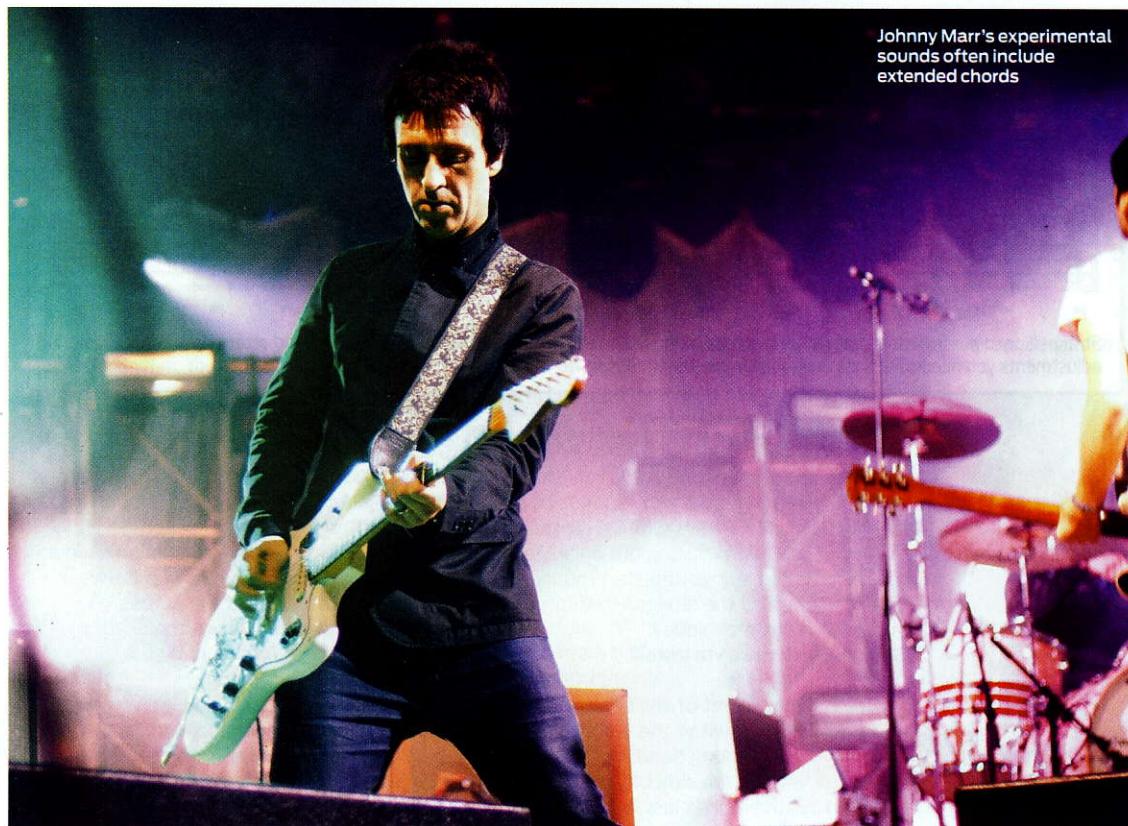
"OPEN CHORDS' SIMPLE FINGERINGS ARE THE BASIS OF THOUSANDS OF POPULAR SONGS"

EXAMPLE 1: chords



ON YOUR TG CD

Start by trying each of these chords. Don't worry if it's a struggle to begin with. Your fingers will get used to the stretches. Practise playing the chords individually as your strumming hand moves up and down, and work on developing a consistent rhythm.



Johnny Marr's experimental sounds often include extended chords

JARGON BUSTER

ARPEGGIO

The notes of a chord played individually

BARRE CHORD

A chord where one finger plays notes on two or more strings at the same fret

BARS/BAR LINES

The division of music into groups of beats indicated by vertical lines in the notation

CHORD

Three or more notes played together

CHORD VOICING

Playing the notes of a chord in a different order

COPING

Improvised rhythm guitar that usually accompanies jazz soloists

DOUBLESTOP

A chord made up of only two notes

FLAT

A flat sign (b) tells you that a note should be lowered by a semitone

FRET

The metal wires on the neck of your guitar

FRETBOARD

The front of the guitar's neck where you place your fingers to create notes

FRETTING

Pressing down on the strings behind the frets to produce notes

HARMONIC

The high-pitched sound produced by gently touching and picking a string (without fretting), eg, at the 12th fret

INTERVAL

The distance in pitch between two notes

KEY SIGNATURE

An indication at the start of music to tell you which notes in the piece are sharp or flat

Chords by numbers

Q

I bought a chord book for the guitar recently and some of the chord names in there are totally mad. Most of the chords seem to have numbers after them, which just seems weird to me! I understand that the b (flat) symbol means the notes are lowered a semitone and that the # (sharp) symbol means the notes are raised, but what are all the 9s, 11s and 13s after the chords? I'm very confused!

Doug Fowler, Edinburgh

A The numbers in these extended chords come from the major scale. In any key the major scale has seven notes. For example, the notes in A major are A B C# D E F# G# – you can number them from 1 to 7. If you spread these notes out across two octaves then you keep numbering up as far as 14. An A chord is made up of A (the root), C# and E – or a 1st, a 3rd and a 5th. Continue in this pattern and you'll find the major 7th, 9th, 11th and 13th notes (G#, B, D and F# respectively).

While each key signature has a different set of notes, the relationships between the notes remain the same. The notes in the F major scale are F G A B, C D E, for example,

"NUMBERS IN CHORDS LIKE AMAJ9 COME FROM NUMBERING NOTES IN THE MAJOR SCALE"

so F is the root note, G is the 2nd, and so on. A chord with a '9' after it will include the 9th note of the scale – so Amaj9 includes A C# E G# **B**, while Fmaj9 uses F A C E **G** (the 9th notes are shown in bold here).

There are exceptions to these guidelines but the core idea is based on numbering the notes of the major scale. ■

EXAMPLE 2: extended chords

ON YOUR TG CD							
A	A sus ⁴	A sus ²	A maj ⁷	Am	Am ⁷	A ⁶	A ⁷
A	A	A	A	A	A	A	A
T	0	0	0	0	0	2	0
A	2	3	2	1	1	2	2
A	2	2	2	2	0	2	0
B	0	0	0	0	2	2	0

Here are some common chord types (with numbers in them!) that you may encounter. They all stem from a basic open A major chord. Listen to the different qualities of the chords as well as trying to analyse which notes/intervals are included in the voicings.

EXAMPLE 5: strumming exercise

ON YOUR TG CD

This exercise tests your ability to lead with either an upstroke or a downstroke. So while bar 1 starts with a downstroke, bar 2 opens on an upstroke, which totally upsets the rhythm. You can also try this exercise with some different chords or with riffs that you already know.

Feel the rhythm

Q

I love playing acoustic guitar. I really like bands like The Beatles, The Who and modern players like Ryan Adams and David Gray. But although I know plenty of chords I just can't seem to come up with original, fresh sounding rhythm parts when I'm playing. How can I write more interesting rhythm parts?

Anon, via email

A

A great sense of timing is essential to rhythm players and it all stems from a relationship with the 'pulse' which is the underlying beat of the music. You generally strum downstrokes on the strong pulses because downstrokes feel stronger and more positive, which seems in keeping with the strong musical beats. If you feel your strumming is led by onbeat downstrokes, using upstrokes as well will help you come up with some less conventional rhythm playing ideas. You can try accenting upstrokes or even playing upstrokes on the beat, which is common in



Searching for big sounds

Q

I've just started playing guitar in a band. There are three of us: a drummer, a bass player and me on guitar. It sounds awesome when I'm playing rhythm, but whenever I play a solo it just sounds empty! How did the greats like Hendrix and Clapton fill out their sound when they took solos?

Deborah Vincent, Co Durham

A

You've encountered a common problem faced by guitarists playing in a three-piece. There have been many great bands over the years that have experimented with different ways to fill this void, even down to employing a hidden rhythm player to play behind the solos! The rhythm section of your band plays a huge part so try jamming with your bass player to see if he/she can fill out the sound. You could try experimenting with your gear too. Reverb, delay, chorus and flanger pedals all help to pack out an empty soundstage.

You can also try varying your soloing approach. A chord-based approach can add variety and fill the sound. Doublestops and unison bends also fill the space, especially when played with a wah-wah. ■

Tilting your guitar can help you play barre chords



I'm not strong enough to play barre chords!

Q

I started playing barre chords nearly a month ago but I just can't manage them. My hands seem to ache after a few minutes' playing. I just don't think I'm strong enough to be able to play them. How can I get stronger and improve my barre chord playing?

Darren Blachford, Cork

A

Correct technique is essential for successful barre chords. Hold your guitar at an angle that enables the first finger of your fretting hand to grip across all six strings – just behind and in line with the frets. Your other fingers should then lay accurately and cleanly on the other notes needed to create the required chord. Don't squeeze too hard because this can lead to pain and fatigue. Hand and wrist strength will come with time and practice. ■

JARGON BUSTER

PULSE

The beat of the music; what you tap your foot to

QUAVER/EIGHTH NOTE

Usually two notes played for every beat

RHYTHM

Patterns of stressed and unstressed notes and their relationship with the timing of music

SCALE

Usually five or seven notes played one after the other

SEMIQUAVER/16TH NOTE

Usually four notes played for every beat

SEMITONE

An interval equal to one fret on the guitar

SHARP

A sharp sign (#) tells you that a note should be raised by a semitone

STACCATO

Means 'short and detached', which involves quickly stopping the strings ringing

STRUMMING

stroking several strings at once, either with your fingers or with a pick

SYNCPATED

A part that accents beats that aren't the main pulse of the song

TEMPO

The speed of music, measured in beats per minute (bpm)

TIME SIGNATURE

Shown at the start of music to tell you how many beats are in each bar of music

TONE

An interval equal to two frets on the guitar

JAMES HETFIELD

INTERVIEW NICK CRACKNELL PHOTOGRAPHY JESSE WILD

FOR OUR RHYTHM GUITAR ISSUE, YOU CAN LEARN FROM ONE OF THE **GREATEST RHYTHM AXEMEN** OF ALL TIME AS METALLICA'S FRONTMAN GIVES YOU THE LOWDOWN ON **HOW HE DEVELOPED HIS JAW-DROPPING RIFFING CHOPS!**

Hew players can claim to match the rhythm guitar chops of James Hetfield. Famed for his breakneck alternate picking speed, flawless palm muting and, above all, his wrist-cramping down-picking stamina, the Metallica frontman has inspired a generation of hard rock and metal guitarists. What's all the more impressive is his ability to do all this while singing! Try to play and sing the verse to Metallica's heaviest hit *Sad But True* and you will uncover the meaning of tightness and co-ordination.

"If you've got a great riff, you've got a great song"

Hetfield's rhythm style, both in terms of playing *and* writing riffs, is legendary in the metal world. Following his example will help you develop a metronomic riffing style and picking accuracy, but that's combined with a looseness that will help you not just in playing metal, but blues and even country guitar styles as well. TG enjoyed a vitamin drink with the great man on Metallica's recent UK stadium tour, where he revealed just how he developed his awe-inspiring rhythm skills. We learned a few tricks as well... »



THE
RHYTHM
ISSUE



James Hetfield:
Manchester MEN Arena,
February 2009

THE RHYTHM ISSUE

Q **o begin with, James, when did you get interested in becoming a musician?**

"I started taking piano lessons when I was about eight years old because my mum saw me basically playing drums on a piano at someone's house once and thought, 'Oh, he's a musician!' So I took some lessons at some old lady's house, which *stunk*, but she gave me cookies at the end. I took those lessons for three years and thought, 'This sucks, I'm not learning any Aerosmith songs here!' I was playing sh*t I had no care for, so I graduated to guitar because my brothers, who are 10 years older than me, were in bands at the time so there was always a drum kit, piano and guitar sitting around the house. They were like toys. I loved hard rock so I picked up the guitar."

When you started out on guitar, did you think you'd play rhythm parts or did you just want to learn to play solos?

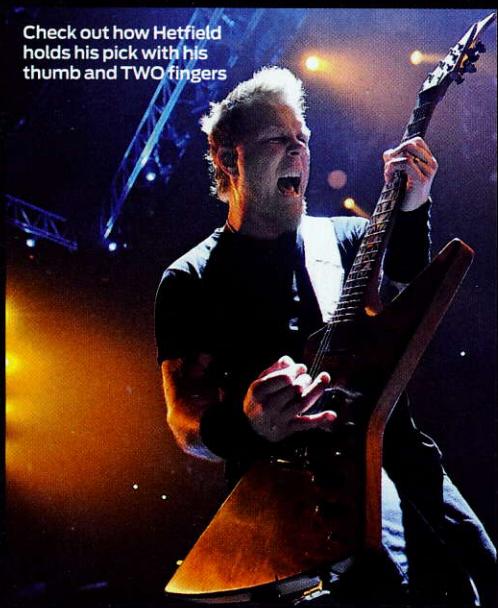
"When I started playing guitar, I would fiddle around with pretty much everything. I was trying out different rhythms and trying to play [Aerosmith guitarist] Joe Perry solos, but then



feel The Burn!

Find out how James stops his arm locking up with tension during heavyweight bouts of extensive live riffing

"When you see a sprinter running he looks really bunched and tight and focused, but you see slow motion footage of him and his jaw is swinging and he looks really loose! He's swinging as fast as he can, but he has that looseness to him. That's what guitar playing is like. You can't be super tight without that looseness or you just tense up and you're working against yourself. You gotta be loose with it. It just takes practice. What I'll do is just go as fast as I can for as long as I can, and when you feel that burn just chill out for a bit or take a stretch and then go for it again. Pretty soon you'll find you can go longer at it each time."



EXAMPLE 1: octave riffing

J=170

This riff is based on the dark-sounding E Phrygian mode (E F G A B C D). Use your first and fourth fingers to play the octave shapes, keeping them flat to the fretboard to keep the unused strings muted. Shift your hand up and down the strings as quickly as possible – lazy slides can sound untidy.

ON YOUR TG CD

Play 4 times

F5

3

BACKING TRACK

I just started gravitating more towards rhythm because of guys like Tony Iommi, Rudolf Schenker of the Scorpions, and even AC/DC. You know, very rhythm based stuff. And then later I got into riffing as, to me, that's what makes a song great. If you've got a great riff you've got a great song. Some dude can do an amazing solo, but if it's over a crappy riff the song's still gonna be crap. A riff is the meat of the song."

You're famed for your rhythm playing, but how would YOU define your style?

"Percussive. I love playing drums, so a lot of the rhythms come from beats that I have in my head. A lot of times when you're doing a rhythm and the drums play along exactly to that rhythm, it's less effective. I see that a lot in certain bands these days: 'here's the guitar riff and the kick and snare are doing the exact same thing'. With Metallica, Lars [Ulrich] is always playing a little against the riff. It's almost like I'm the drummer and he does counter beats to the rhythm. Onstage, the only thing Lars has got in his ear monitors is my guitar and some vocals. So I'm kinda keeping the tempo of the song and he's able to get a little crazier on the drums."

How much of your rhythm style can be attributed to Lars' drumming?

"Quite a bit because, as I say, I have a lot of room to lay down. I might not be able to be as free as possible on some stuff because when I get loose everything goes a little wobbly! But I'm able to show Lars some drum stuff and he's able to show me riff stuff, you know? I'm a frustrated drummer and he's a frustrated singer-guitarist! So it's really great that we're able to accept each other's dreams that way and see it as a positive thing, not just, 'Get outta my territory!'"

Who inspired your rhythmic riffing style?

"My rhythm gods are Tony Iommi, Rudolf Schenker and Malcolm Young – guys who just keep it steady. The Misfits too, and even the Ramones with their simplicity. It's all down-picking! Watch some footage of Johnny Ramone and you'll go, 'Wow!'"

How has your rhythm playing developed over time? Do you listen to early Metallica albums and think, 'I could play that a lot tighter now'?

"Hell, yeah! I do that with stuff on *Death Magnetic*, man! I'm a perfectionist, but I realise you've got to have some looseness and character. I think the 'anal-ness' peaked right around *Justice* [Metallica's 1988 studio album *And Justice For All...*]. It was like, how dry can the guitar be? I wanted it as in-your-face and dry as could be. Reverb was, you know, 'Get that outta here, what are you thinking!' After a while that got to be

On the beat: James keeps the rhythm so Lars can go crazy on the drums



"Some dude can do an amazing solo, but if it's over a crappy riff the song's still gonna be crap"

a little lifeless and flat, so I realised there was a balance to be struck. On *Load* and *ReLoad* we tried to get a little looser, a little bluesier. Greasy is the word. It didn't give me the same feel. I love to riff, to down-pick, alternate-pick, gallop... That's what I've always wanted to do."

How did you develop your incredibly fast down-picking style?

"Some of the Black Sabbath stuff didn't have a lot of speed to it; it was big single-note riffs, all about the left hand bending. The right hand for me came more about as a challenge due to having two guitar players in the early days, first with Dave [Mustaine, original Metallica guitarist] and then with Kirk [Hammett]. It was a challenge to see who could play faster, or who would give up first, and then you'd call that dude a pussy and then you'd work on it some more!"

"A lot of challenges came from other cover songs we were doing like the Misfits. I would look at [Misfits guitarist] Doyle [Wolfgang von Frankenstein] and see that he was down-picking everything. On a song like *Green Hell*, for example, I was like, 'Is he really down-picking that whole thing?!" So I guess my picking style came about from competitiveness."



What about when Mustaine left the band and you became the main rhythm player?

"I was competing with myself, for sure. You know, 'Here's the drum beat, can I play along to that?' And down-picking always sounded better than alternate picking. Just in the way the string stopped, the chunkiness of it... But there's a point where you just can't do it and you're making too much palm noise while your pounding on it, so then you have to go back to alternate picking. But down-picking is tighter and heavier. And that's the end of it!"

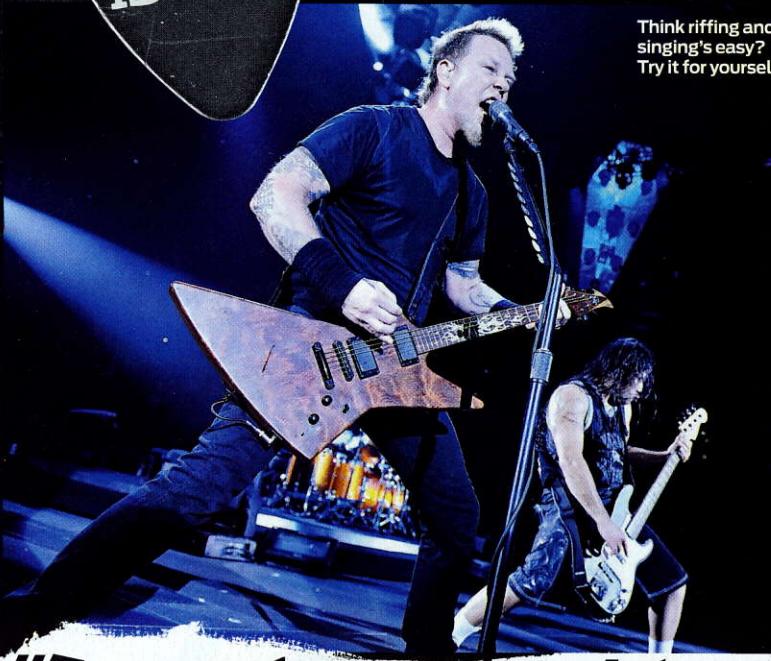
So, do you think that always alternate picking is a bit of a cop out?

"Now, not necessarily, no. There are tons of songs that we gallop on. You gotta do that! There may be guys out there who can do that with all down-picking, but it gets to that point where if it's too fast, it's muddled. The challenge is for it to sound as good as possible. I guess, yeah, in the early days alternate picking was considered a cop out."

Do you do any specific exercises before a show to help you loosen up?

"Not me! I'm fine. Kirk has some things with his elbow and wrist and sometimes his fingers,

THE RHYTHM ISSUE



Think riffing and
singing's easy?
Try it for yourself.

"I go through picks non-stop, man.
I go through 10 picks a show..."



and Rob [Trujillo, bassist] with his forearm – you know, he's a tarantula! He's got a few issues, but for me the only problems I have are calluses building up on the finger bone under the skin that come just from playing too much. But as far as muscles go, thank God, I'm doing fine."

You have an unusual way of holding your pick using your thumb, index and middle fingers, as opposed to just your thumb and index finger...

"Yeah, I've always done that. That's the way I hold a pencil. School teachers would whack me on the hand and say, 'That's not right!' but it just made sense to me. I tried it the other way to see how it would feel, but there's something about having that extra finger that stabilises the top of the pick. Otherwise it moves too much. But I go through picks non-stop, man. They're ground away! You see pick grindings all over my guitar.

"I'm working on this pick with Dunlop at the moment actually, trying to emulate that tortoiseshell pick sound – that's obviously illegal – that has that shaley sound to it. It's almost stone-like but with a flex. I go through 10 picks a show instead of 30!"

EXAMPLE 2: melodic harmonised riff

ON YOUR TG CD

Em

Bm⁷/D

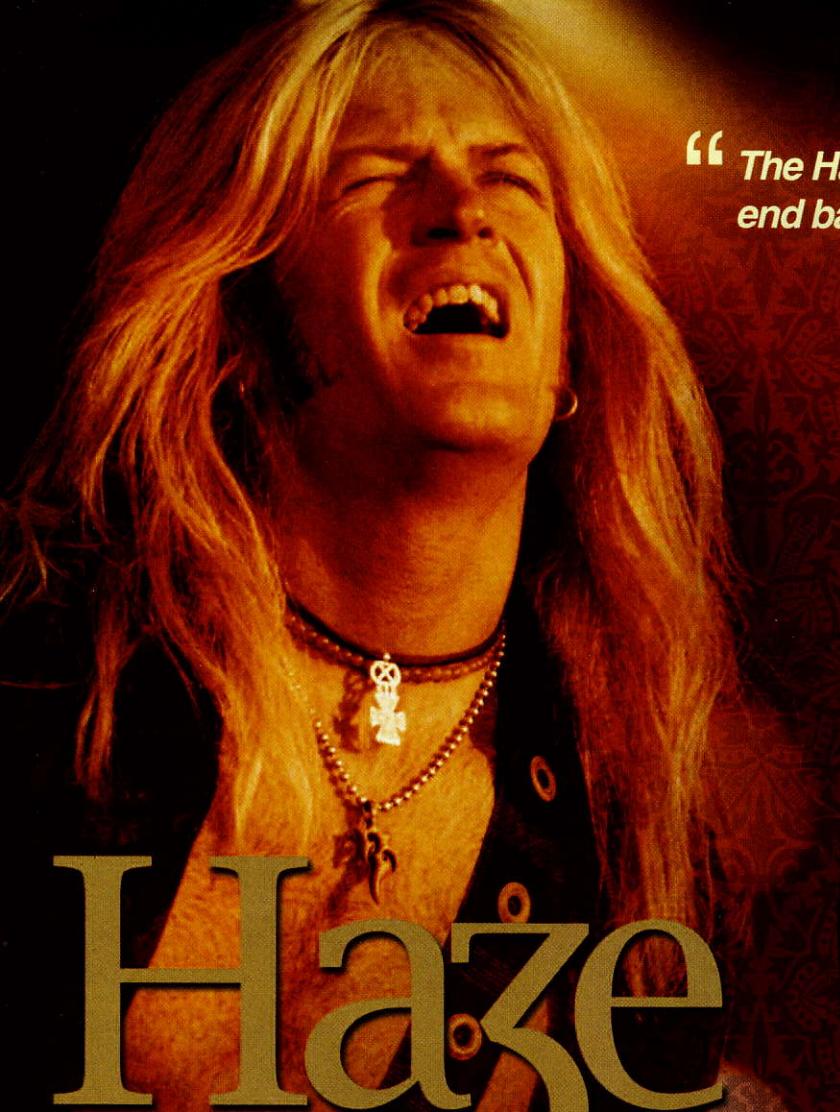
B/D♯

Play 4 times

T A B . | . 7 5 4 5 4 7 4 7 5 | 4 5 4 7 4 5 4 7 5 4 7 | 5 5 4 5 4 5 7 5 5 | 4 5 4 6 7 4 5 4 6 5 4 6 | .

This is the kind of long melodic riff James and Kirk would play together so we've added a harmony part to the backing track for you. The harmony is based on diatonic 3rds, so both guitars play essentially the same melody, but one plays three notes higher in the key.

BACKING TRACK



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- Doug Aldrich Whitesnake

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Marshall
AMPLIFICATION

GUIDE TO BASIC RHYTHM STYLES

WORDS JAMES UINGS

WHATEVER YOUR FAVOURITE STYLE OF MUSIC, THERE'S TONS TO BE LEARNED FROM **EXPLORING THE RHYTHMS ASSOCIATED WITH DIFFERENT GENRES**. TIME TO SWOT UP ON THREE ESSENTIAL STYLES: **BLUES**, **FUNK** AND **REGGAE**

The ability to play a simple rhythmic groove is a vital skill for every guitarist – after all, what's a riff without rhythm? While it can be great to let rip with some killer licks for a solo, most songs have far more rhythm in them, so it really is important to nail your

rhythm chops. This groove also plays a vital role when you're working with the rhythm section (bass and drums) in holding the whole sound of your band together.

Over the next few pages TG takes you through the key techniques that are involved in three basic rhythm guitar styles: blues, funk and reggae. From the 12-bar

progression and swing feel of blues guitar, through the snappy groove and strumming patterns of funk, and the syncopated rhythms associated with reggae music, each genre has its own unique set of guitar techniques that you can add to your arsenal – and each one will help you become a more complete and rounded guitarist. ■

BLUES

The blues is built on a single chord progression: the 12-bar blues.

Although variations of this inevitably exist, the majority of blues artists use this progression as the basis of their songs.

Aside from the 12-bar progression, the feel of the blues is the most important thing to nail. Music is usually divided into

groups of four beats called bars. Normally, each beat is divided into equal halves (eight even notes played in a bar). This is called a 'straight' feel and can be heard on the first blues track in the Guide To Basic Rhythm Styles section of your TG CD. The blues uses a 'swing' feel (the second blues track), where each beat is divided into two

halves, but the first note is slightly longer than the second. This gives a dum-de, dum-de sound, which is key to the blues vibe. The best way to hear the difference is to compare the straight and swing tracks on your TG CD. The notes are the same, but the feel is different. Nailing this feel is essential to play the blues well. ■

EXAMPLE 1: 12-bar blues

ON YOUR TG CD

Sheet music for guitar and piano. The piano part is in 4/4 time, A major (two sharps), tempo = 112. The guitar part is in 4/4 time, A major (two sharps). The piano part consists of eighth-note chords. The guitar part has a tablature below it with four measures. The first measure starts with a T, followed by A and B. The second measure starts with a 2, followed by 2, 4, 2, 2, 2, 4, 2. The third measure starts with a 2, followed by 2, 4, 2, 2, 2, 4, 2. The fourth measure starts with a 2, followed by 2, 4, 2, 2, 2, 4, 2.



BB King puts the signature 12-bar blues swing in his licks

THE RHYTHM ISSUE

BLUES BASICS

PICK TYPE: Medium
TONE: Use some overdrive,

KEY TECHNIQUE: Nailing the off-flap

REMEMBER! Little mistakes don't matter, it's all about the feel

EXAMPLE 1: 12-bar blues (cont'd)

ON YOUR TG CD

D⁵ A⁵

TAB 5

E⁵ D⁵ A⁵ E⁵

TAB 9

The 12-bar blues is the blueprint for 99 per cent of blues tracks, so play this progression until you can 'feel' where the chord changes come. Remember to make sure your part has the 'swing' that characterises the blues (you can hear the difference between straight and swing on your TG CD).

THE RHYTHM ISSUE



Aim for a snappy rhythm like The Meters' Leo Nocentelli

FUNK

Funk rhythm guitar is all about groove, which is as much about what you DON'T play as what you do. Unlike a lot of rock and indie styles that use big chords on all six strings, funk focuses on the higher-sounding strings. These are played in snappy, sparse rhythmic sequences that enhance the groove of the bass and drums.

Skip ahead to Example 3 to see the gaps between chord strums. A common

mistake is to only strum at these points, which can make it hard to play fluently and lock into the groove. It's better to keep your hand moving in a constant 16th note (four strums per beat) motion slightly away from the strings, then move your pick to make contact with the strings when you want the chords to sound. An alternative is the 'chicken scratch' approach: lay your fingers lightly on the strings for a muted sound, and

then strum all 16 notes in the bar and press down on the chord at the right time.

The exercise in Example 2 lets you to practise both your 16th note strumming and the chicken scratch method. Example 3 is a funk groove. You can play this with or without the chicken scratch – or even a combination of the two methods. The important thing is that your hand keeps moving all the time. ■

EXAMPLE 2: 16th note strumming

ON YOUR TG CD

Play 4 times

Touch the strings lightly with your fretting hand. You should hear a muted sound, but no actual notes. Then strum four times (down, up, down, up) for each beat. This requires stamina, so you may only be able to manage one or two bars to start with.

EXAMPLE 3: 16th note strumming

ON YOUR TG CD

Play 4 times

Although this funk groove looks sparse, you must make sure you keep your hand in constant motion or you'll lose the feel. After each 'burst' of notes release pressure on the strings but don't actually take your fingers off the strings.

BACKING TRACK

ROAD TESTED



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- AT THE HEART OF
ROCK N ROLL
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REGGAE

REGGAE BASICS

PICK TYPE: Light/medium
TONE: Clean and bright, feel free to add a little reverb
KEY TECHNIQUE: Playing off the beat (syncopated rhythm)
REMEMBER! The guitar has a supporting role in reggae, so don't over play

Bob Marley's laid back feel comes from syncopated rhythms

Like funk, reggae rhythm guitar plays more of a supporting role than it does in other styles of music. Reggae guitar is built on 'syncopated' rhythms, which accent the weaker 'offbeats' of the music. The strong beats in a song are easy to find. Play any song you like and tap your foot to it: these are the strong beats. The weaker, offbeats are when your foot is at its highest point between the strong beats. In Example 4, the first bar is 'on the beat' while the second bar is 'off the beat'. It's easy to accidentally slip into playing

syncopated parts on the beat without noticing at first. To avoid this spend a fair bit of time playing with the track with TG's guitar on before moving on to the guitarless backing track. This will ensure that you're playing the rhythm correctly.

Once you're comfortable with the rhythm, you need to work on making sure the part stays choppy. You can do this by releasing the chords as soon as you've played them. When you get the feel right you should find your fretting hand bounces in time with the music. ☺

EXAMPLE 4: 16th note strumming

ON YOUR TG CD

$\text{♩} = 90$

D

TAB

This exercise will give you a feel for the difference between playing on the beat and off the beat. Your strumming hand should move in a 16th note strumming pattern as it did in the funk example.

BACKING TRACK

EXAMPLE 5: 16th note strumming

ON YOUR TG CD

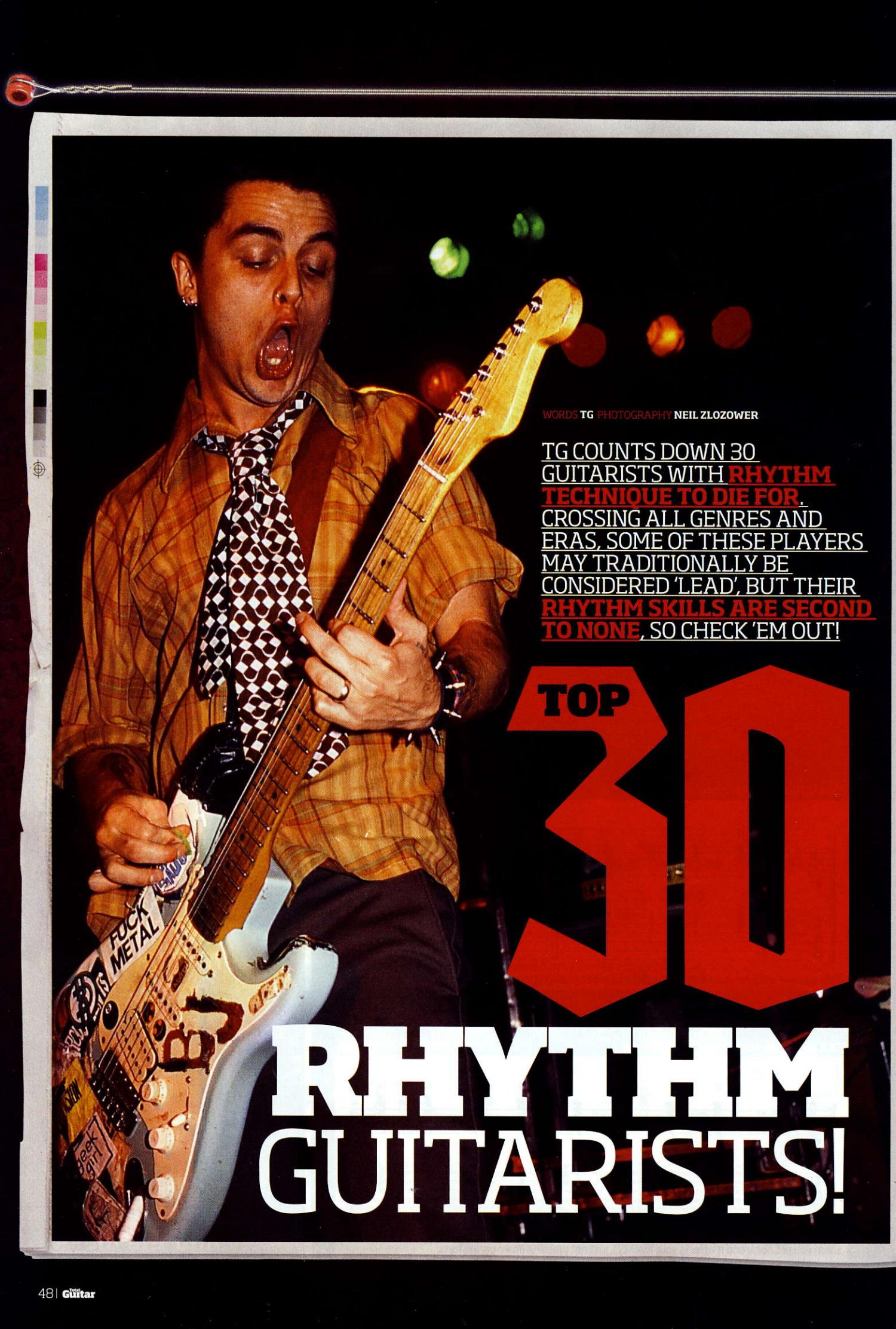
$\text{♩} = 90$

D G A Play 4 times

TAB

Release the chords after you play them. Your fingers should still be touching the strings (if you remove them you get noise and it affects your fluency), just not pressing down on the frets.

BACKING TRACK



WORDS TG PHOTOGRAPHY NEIL ZLOZOWER

TG COUNTS DOWN 30
GUITARISTS WITH **RHYTHM**
TECHNIQUE TO DIE FOR.
CROSSING ALL GENRES AND
ERAS, SOME OF THESE PLAYERS
MAY TRADITIONALLY BE
CONSIDERED 'LEAD', BUT THEIR
RHYTHM SKILLS ARE SECOND
TO NONE, SO CHECK 'EM OUT!

TOP 30

RHYTHM GUITARISTS!

30 DJANGO REINHARDT

Best track: Minor Swing

Album: *Djangology 49* (1949)

It's astonishing that Reinhardt was even capable of playing chords after a fire damaged his fret hand in his youth. However, using just his first and second fingers he was able to accompany Stephane Grappelli's violin solos with swung chord-based grooves.

29 ELVIS PRESLEY

Best track: That's All Right

Album: *The Sun Sessions* (1976)

Countless fat blokes in romper suits may parody The King, but his guitar skills were no joke. Elvis' driving acoustic rhythms on early cuts like *Mystery Train* are so intense that many first-time listeners don't realise there's no drummer on the tracks.

28 MIKE STERN

Best track: On Green Dolphin Street

Album: *4 Generations Of Miles*

(2002)

Mike Stern is an outstanding rhythm guitarist. Check out his comping on *On Green Dolphin Street* when he's backing sax legend George Coleman. Marvel at the lush voicings, quartal harmony and his quartz-locked sense of time!

27 SCOTT IAN

Best track: Caught In A Mosh

Album: *Among The Living* (1987)

Few guitarists drive a band as hard as Anthrax's Scott Ian. His playing is bruisingly heavy and precise, even at red-line speeds. Check out the onslaught of *Skeletons In The Closet* or *Only* to hear his controlled aggression.

26 CHUCK BERRY

Best track: Johnny B. Goode

Album: *Chuck Berry Is On Top*

(1959)

As a true original, Berry's role in the birth of



More than lead:
Joe Perry's blues
rhythms ooze mojo

rock 'n' roll cannot be overstated. He put the rhythm guitar front and centre with his gift for syncopation, blending his R&B boogie with a hillbilly twang to change popular music forever.

25 GEORGE VAN EPS

Best Track: 'S Wonderful

Album: *Mellow Guitar* (1956)

When Steve Vai's dad was still in short trousers, George Van Eps invented the seven-string guitar. This innovative jazzier played for Frank Sinatra and 'The King Of Swing' Benny Goodman. As his producer said: "Even untutored ears can hear this playing isn't difficult – it's impossible!"

24 DR KNOW

Best track: Banned In DC

Album: *Bad Brains* (1982)

Bad Brains' blend of hardcore punk and reggae has always been about the hell-bent drumming and the frantic, socially aware vocals, but they would mean nothing without Dr Know's trippy riffs and warp-speed buzzsaw guitars slamming that message home.

23 MARTIN TAYLOR

Best track: After Hours

Album: *Change Of Heart* (1991)

This overdubbed self-duet

showcases the honorary guitarist's (the man has an MBE!) incredible accompanying skills. Check out the solo comp with percussive chord stabs and simultaneous walking bassline – it's so good you almost forget to listen to the solo!

22 JOE PERRY

Best track: Rag Doll

Album: *Permanent Vacation* (1987)

His lead playing is notorious, but if it weren't for Perry's blues-laden rhythm work, Aerosmith's music simply wouldn't have that mojo. With influences including Jeff Beck and Hendrix, it's no wonder Perry brings the blues to this rock 'n' roll party.

21 GEORGE BENSON

Best track: Give Me The Night

Album: *Give Me The Night* (1980)

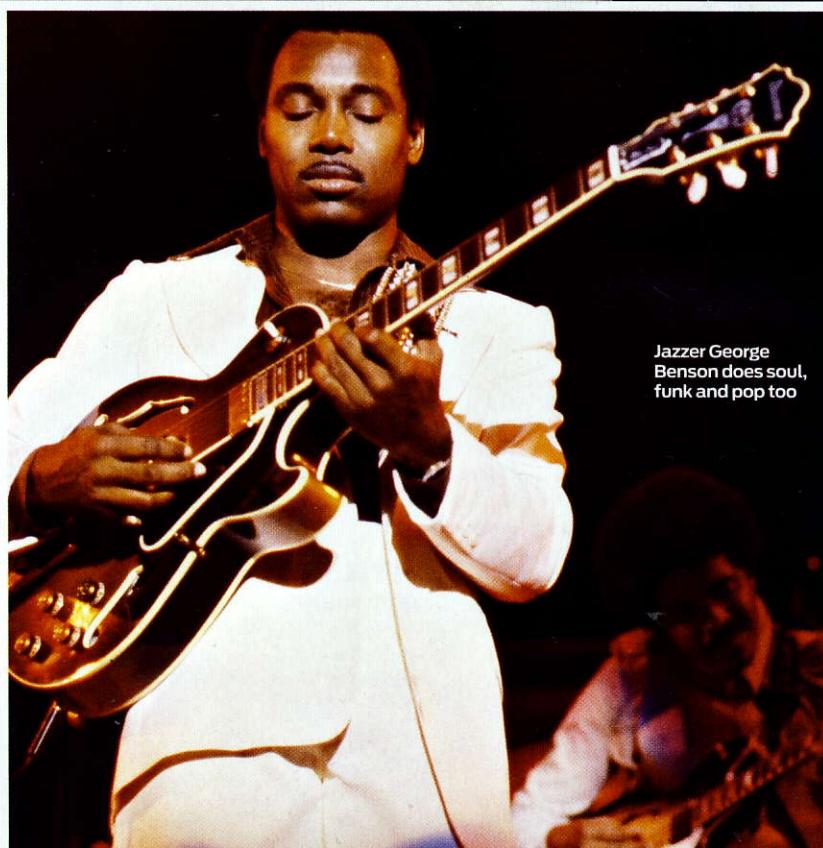
Although considered a jazz player (Charlie Christian and Wes Montgomery were huge influences), Benson is equally adept as a soul, funk and pop guitarist. His use of subtle, partial chords and octave-based melodies make him the consummate accompanist.

20 BILLIE JOE ARMSTRONG

Best track: Longview

Album: *Dookie* (1994)

Underpinned by Mike Dirnt's complex basslines, Billie Joe's role has always been to drive the snotty songs that have been getting thousands of kids to their feet since Green Day's 1987 inception. Simple but deadly.



THE RHYTHM ISSUE

19 SYLVAIN SYLVAIN

Best track: *Trash*

Album: *New York Dolls* (1973)

New York Dolls' Sylvain Sylvain took 50s R'n'R, got it loaded on cheap booze, slapped on some lippy then pushed it onto the dance floor. His grooving riffs married a chopping right hand to the unbridled energy that became punk.

18 JOHNNY RAMONE

Best track: *Blitzkrieg Bop*

Album: *Ramones* (1976)

The king of bratty three-chord punk tore through the Ramone's seminal self-titled debut with a ramshackle performance of foot-stomping downstrokes, encouraging millions of layabouts and underachievers to strap on a guitar, learn barre chords and form bands.

17 JEFF BUCKLEY

Best track: *Grace*

Album: *Grace* (1994)

Jeff Buckley frequently used complex, dissonant-sounding polychords (two chords played together) in his rhythm parts, but his biggest talent lay in making the discordant sections sound sweet. Listen to the chorus in *Grace* or even the verse part in *So Real* to hear Buckley's unique ear for harmony.

16 JOHNNY MARR

Best track: *How Soon Is Now?*

Album: *Meat Is Murder* (1985)

While he may be associated with the jangly strumming that defined indie, The Smiths' Johnny Marr was arguably the most versatile guitarist of 80s Britain; equally adept at the multi-layered soundscape of *How Soon Is Now?* as the rockabilly *Rusholme Ruffians*.

15 BRUCE WELCH

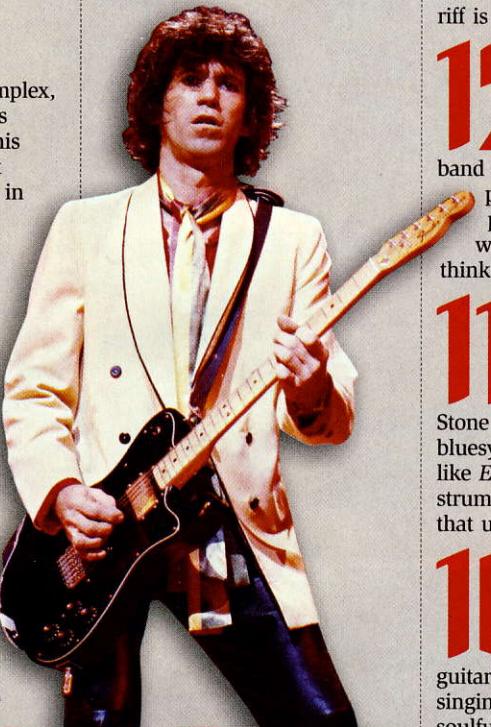
Best track: *Wonderful Land*

Album: *The Shadows'*

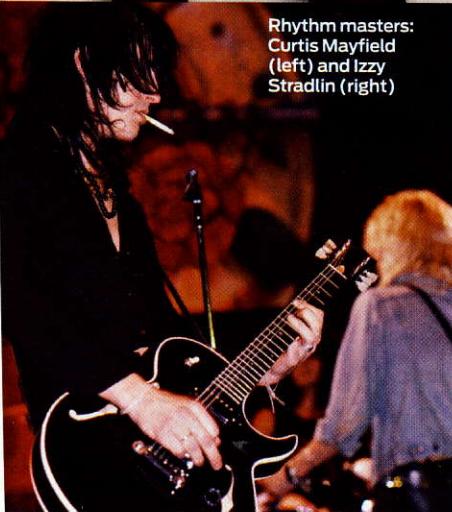
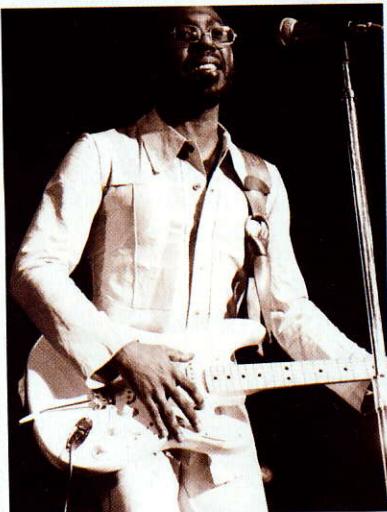
Greatest Hits (1963)

The Shadows' lead player Hank Marvin calls him the 'human metronome' because

"Keef shows that you can be loose and still groove"



Rhythm masters:
Curtis Mayfield
(left) and Izzy
Stradlin (right)



Welch's rhythm work underpinned all The Shadows' and early Cliff Richard chart-toppers. *Wonderful Land* is pure class, with Bruce firmly in the strummer's seat.

14 ANDY SUMMERS

Best track: *Walking On The Moon*

Album: *Regatta De Blanc* (1979)

Summers' minimalist, staccato rhythm style is heavily influenced by jazz and reggae on Police tracks like *Roxanne* and *So Lonely*. But he also makes use of complex chord patterns and suspensions as well as delay and chorus effects to expand his unique sound.

13 IZZY STRADLIN

Best track: *Rocket Queen*

Album: *Appetite For Destruction*

(1987)

Izzy Stradlin played dirty when everyone else was squeaky clean. His parts weave through tracks perfectly – no guitarist has ever let Slash sound so good. Izzy is a riffmeister, and a great riff is 50 per cent of a great rock song.

12 LEO NOCENTELLI

Best track: *Cissy Strut*

Album: *The Meters* (1969)

The guitarist in Joe Perry's favourite band (*The Meters*) doesn't just play in time, he puts every chord in the perfect place. Leo plays entire solos by jamming a few chords with syncopated rhythms. Where do you think John Frusciante learned funk?

11 STONE GOSSARD

Best track: *Satan's Bed*

Album: *Vitalogy* (1994)

As Pearl Jam's main rhythm dude, Stone is equally at home writing huge funky, bluesy riffs that "butt up against each other" like *Even Flow* and *Do The Evolution* as he is strumming tasty licks like *Once* and *Glorified G* that underpin Mike McCready's solos.

10 CURTIS MAYFIELD

Best track: *People Get Ready*

Album: *People Get Ready* (1965)

He may not be most famous for his guitar playing (he usually gets paid dues for his singing and songwriting), but Curtis Mayfield's soulful, chordal embellishments influenced many guitar players, including the one and only Jimi Hendrix. So no Mayfield, no *Little Wing*. Check out *People Get Ready* with The Impressions to see what we mean.

9 JOHN LENNON

Best track: *I Saw Her Standing There*

Album: *Please Please Me* (1963)

John Lennon honed his formidable rhythm chops during eight-hour speed-fuelled sets with The Beatles in the Hamburg clubs of the early 60s. The sound of Lennon beating chords out of his little black Rickenbacker 325 electric is a beautiful thing.

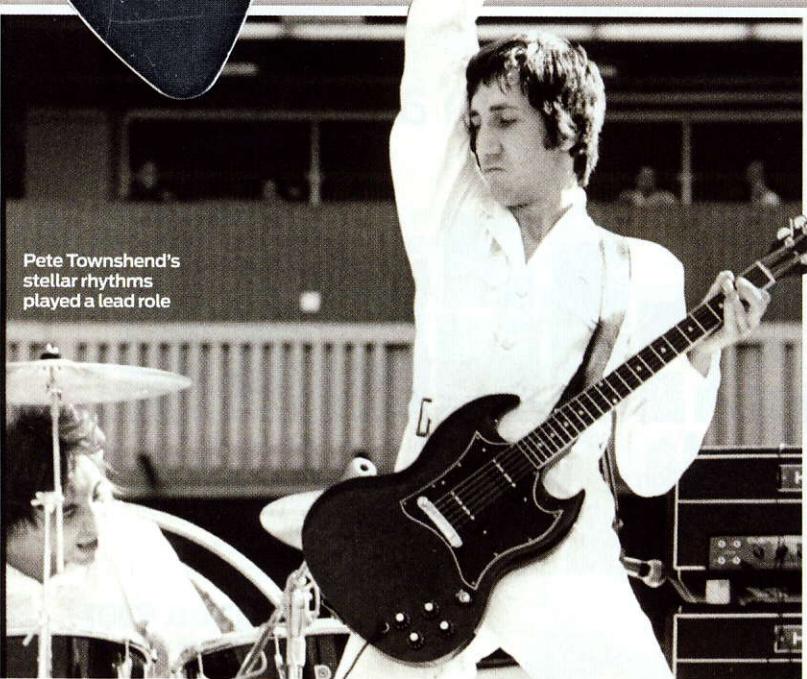
8 KEITH RICHARDS

Best track: *Honky Tonk Women*

Album: *Through The Past, Darkly* (1969)

Most of our Top 30 are famous for playing tightly, but Rolling Stone Keef shows that you

THE RHYTHM ISSUE



Pete Townshend's stellar rhythms played a lead role

5 PETE TOWNSHEND

Best track: *Pinball Wizard*

Album: *Tommy* (1969)

Pete Townshend defined the role of the rhythm guitarist in rock. Inspired by the 'rhythm as lead' style of rock pioneer Link Wray, Townshend used powerchords and a host of flash onstage moves and effects to make himself heard in the maelstrom created by The Who's drummer Keith Moon and bassist John Entwistle. In fact, despite his rhythm section's legendary status, it was actually Pete's right hand that drove The Who.

Townshend's best riffs were built around deceptively clever chord shapes and aggressive strumming. He hit his peak with the relentless power of *Pinball Wizard* but other examples of his rhythmic prowess include the powerful acoustic intro of *Substitute* and the proto punk of *My Generation*. As he demonstrated on the classic 1973 album *Quadrophenia*, Pete can solo with the best of them. Ultimately, though, he proved that you don't have to play lead to be a true guitar hero.

4 JIMI HENDRIX

Best track: *Little Wing*

Album: *Axis: Bold As Love* (1967)

Hendrix is perhaps better known for his incendiary lead guitar style than his rhythm playing. Distorted wah-wah solos, screaming feedback, setting fire to his guitars and playing guitar behind his head were all part of a live Hendrix improvised solo. And while this psychedelic showmanship was amazing to behold, it belies Jimi's talent as a rhythm guitarist and songwriter of numerous styles.

Tracks like *Little Wing* and *The Wind Cries Mary* showcase Hendrix's ability to create rhythm guitar parts with great subtlety and finesse. One of his signature techniques was to use barre chord shapes broken down into simpler, two or three-string shapes. This would free up a finger or two for Jimi to embellish those basic chord shapes with more notes, creating rhythm parts still centred around chords, yet essentially melodic. This technique even crossed over into his soloing style, and the solos to both these tracks are fine examples of this.

"...you
don't
have to
play lead
to be
a guitar
hero"

can be loose and still groove. He popularised open G tuning and guitarists call his signature triad fingering the "Keith Richards chord".

7 STEVE CROPPER

Best track: *Knock On Wood*

Album: *Knock On Wood* (1967)

The beauty of Steve Cropper's rhythm work lies in its simplicity – bold rhythm chops based around barre chords chunked out on a Fender Telecaster (or more recently, on Steve's signature Peavey axe). As in-house guitarist for the Stax label, Cropper became a soul legend.

6 EDWARD VAN HALEN

Best track: *Hot For Teacher*

Album: *1984* (1984)

How cool is it that a guitarist so well known for his lead work makes our list of the best rhythm players? Ed's chord work is fluid, tight and musical. As Zakk Wylde says, "It's like the best beer you ever drank in your life!"



Eddie's tight guitar work warrants him a place on our list



Steve Cropper's simple style makes him a go-to player (here with Bob Dylan)

THE RHYTHM ISSUE



1 JAMES HETFIELD

Best track: *Master of Puppets*
Album: *Master of Puppets* (1986)

When the world heard James Hetfield's playing on *Hit The Lights* (from Metallica's debut *Kill 'Em All*), it was clear that metal was changing. Hetfield had taken the music he loved and made it faster, more discordant and more aggressive. This style of thrash metal would influence millions of guitarists in the same way that Black Sabbath's Tony Iommi had influenced him.

Why is Hetfield so good? Surely legions of players with machine-gun picking could stand shoulder to shoulder with the king of metal? But if metal were just about speed then every shredder who delicately picked their way through five

positions of the pentatonic scale would be a riff monster.

Metal requires great timing, precision and, above all else, aggression. Hetfield has all this and more. He uses his phenomenal technique to create bone crushing, technical down-picked riffs, like *Blackened* and *Creeping Death*. He also knows how to reign in his playing to create memorable songs like *Battery*, *Sad But True* and *Harvester Of Sorrow*. He frequently uses unusual note groupings in his riffs to create an uncomfortable, jarring feeling. Check out the main riff to *Master Of Puppets* where he uses a three-note pattern where you might expect groups of four notes.

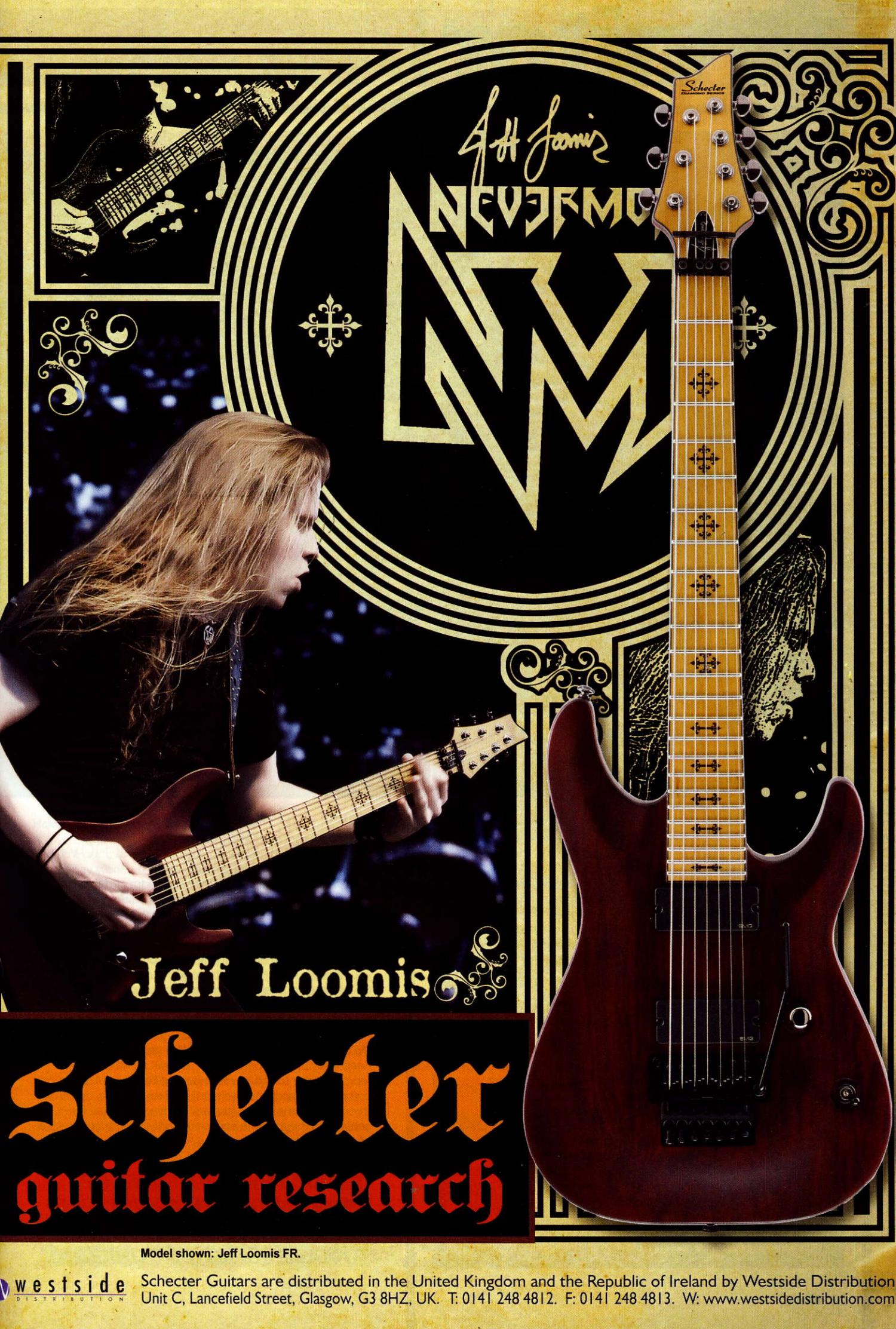
Such is the level of Hetfield's ability that it's difficult to match the exact nuances of his parts. Hetfield has played the majority of the rhythm

James Hetfield's
down-picked riffs
are legendary

“...it's difficult to match the nuances of Hetfield's rhythms”

guitar tracks on Metallica's albums to ensure maximum tightness, and this riffing has influenced many of today's metal players. Bullet For My Valentine have said they learned to play by "jamming to Metallica tracks"; Avenged Sevenfold's Synyster Gates and Zacky Vengeance told TG they spent a Metallica gig listening to Hetfield's guitar solo'd so that they could hear him in isolation. Without Hetfield's immense rhythm technique, who knows where metal would be today... **TG**





Jeff Loomis

Schecter guitar research

Model shown: Jeff Loomis FR.

westside
DISTRIBUTION

Schecter Guitars are distributed in the United Kingdom and the Republic of Ireland by Westside Distribution
Unit C, Lancefield Street, Glasgow, G3 8HZ, UK. T: 0141 248 4812. F: 0141 248 4813. W: www.westsidedistribution.com



In Case Of Fire:
good things
come in threes

INTERVIEW LUCY RICE PORTRAITS GAVIN ROBERTS

IN CASE OF FIRE

MAJOR LABEL DEAL, PRODUCER GIL NORTON OF PIXIES/FOO FIGHTER FAME IN THE FOLD, SUPPORT SLOTS WITH QOTSA AND BIFFY CLYRO... AND THEY'VE ONLY JUST RELEASED THEIR DEBUT ALBUM. AN OVERNIGHT SUCCESS? NOT EVEN CLOSE

Align *The Planets* is huge. The Northern Irish trio behind the debut – brothers Steven (guitar/vocals) and Colin Robinson (drums) and Mark Williamson (bass) – have forged such a powerful collection of solid alt-rock, prog-inspired tracks that it belies the fact they're just a three-piece. This is an album – and, indeed, a band – born through passion, struggle and uncompromised determination.

Previously a four-piece named Element (who found local success supporting Muse and Jimmy Eat World, no less), the boys risked everything in 2005 to reinvent themselves and rebuild their sound from scratch – all over again. Now the sole guitarist in the band, Steven had no choice but to up the ante with his axe. And it paid off. Here the guitarist gives you tips on how to beef up your own guitar sound as he takes TG back to the beginning and reveals how In Case Of Fire became one of the hottest new names on rock's radar.

From TG reader to pro

"I only started playing when I was 17 – I'm 29 now – so I was a bit of a late starter. My friend got me into rock music and then taught me a

BIG RIFFS!

Steven's pick of his riffs on 'Align The Planets'

This Time We Stand: "Mark was doing a run on the bass so I started playing and locked in with him – and it became this pretty powerful intro riff."

Align The Planets: "There are some tight rhythms here and there's almost like a samba beat going through it with a choppy guitar chord progression and palm mutes."

Do What I Say: "I really like the riff that runs through the verse of this track; it's got a kind of Muse-esque feel to it."

really simple Alanis Morissette bassline on the guitar. From then on I taught myself by reading *Total Guitar* and getting tablature from any guitar magazines I could find. But I grew very tired of playing other bands' songs at an early stage of learning the guitar and just wanted to create my own, original stuff. I'm still like that now – I only recently learned *Back In Black* by AC/DC!"

Under the influence

"Billy Corgan of Smashing Pumpkins was a massive influence. In his pomp he was untouchable, and even today Pumpkins' stuff sounds really fresh – plus there are bands out now like Silversun Pickups who obviously love the Pumpkins. Pearl Jam were one of my biggest influences when I picked up a guitar. They had a lot of integrity as a band, and still do. I also liked *Load*-era Metallica – even though a lot of people hated it! There was a lot of melody in it. I remember learning songs like *Hero Of The Day* and the riff to *King Nothing*. Songwriting wise, though, we look more to bands like The Mars Volta, and we always mention Refused when we're asked about influences. They had so many mind-blowing ideas – the riffs, the time signatures..."

Beyond basic chords

"When I first started writing I tried to come up with chords that I wasn't reading in my tab books. I was just trying to find something a bit different with my limited resources as a guitarist. Now I play a lot of chords that use the majority of the strings - at least five - to make the sound more expansive. It sounds more colourful than just using powerchords. Don't be afraid to try out crazy chords when you're writing 'cos you usually end up giving the song that bit more originality."

The magic number

"When we did our first practice as a three-piece we thought, 'How do we get over this?' The other guitarist in Element was a cracking player - I did the rhythm stuff and he manoeuvred over the top - so I had to up my game. I didn't want my playing in ICOF to just be chord progressions, but when you break into a solo the bottom falls out of the song. Our style of music doesn't really suit high-up-the-fretboard solos anyway; rhythms are definitely the most important with my playing. I wanted to use really full chords for choruses and riffs that would be big enough on their own without another guitar over the top."

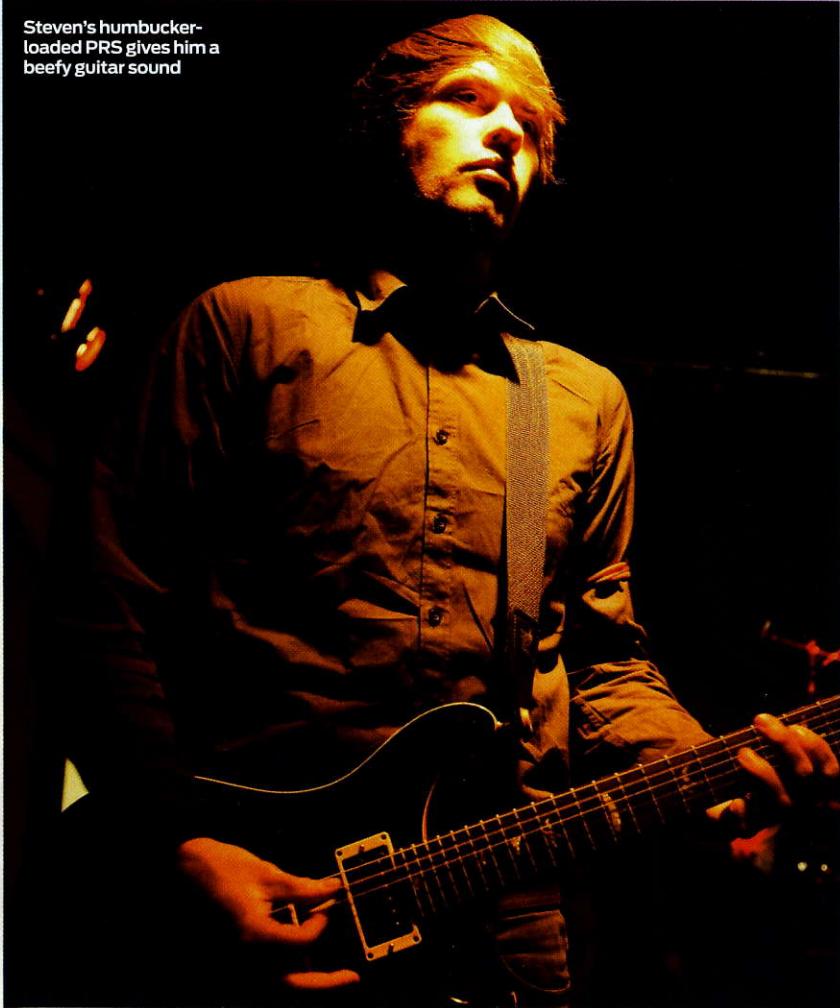
FXperimentation

"We wanted to write music with prog elements and spacey sounds, so I started experimenting with effects. Listening to The Mars Volta gives me a lot of ideas because some of the stuff the guitarist Omar [Rodríguez-López] does is crazy. It's like, 'Is that even a guitar that he's playing there?!" Playing around with effects really sparks off different creative ideas – and getting a delay pedal

"GETTING A **DELAY PEDAL** **WAS A EUREKA MOMENT** FOR ME AS A GUITAR PLAYER. **IT REALLY FILLS THE SPACE"**

when we started ICOF was a eureka moment for me as a guitar player. I use a Line 6 Delay Modeler and infusing a bit of rhythmic delay into your playing really helps. Once you've played a note there's still something coming up behind that to fill that space between the drums and bass. I've had so many ideas from the delay; palm-muting gives you this real percussive, overlapping rhythm, like on *Landslides*. I also run my Electro-Harmonix POG and Micro Synth through the effects loop for the whole set – it beefs up the sound and gives a bit of a synthesiser feel that I like."

Steven's humbucker-loaded PRS gives him a beefy guitar sound



Amped up sounds

"My PRS Custom 24 has humbuckers, so it's got a beefy sound that's great for what we're trying to do. And my Peavey 6505+ amp has a variety of sounds: you can have clean, you can step up to a good heavy crunch, and you can go to your heavy channel. Really, I want more than one amp for a separation sound. I'd love a Vox AC30. We used that in the studio for a glassy, clean sound."

Get low down

"I use three different tunings: drop C tuning [CGCFAD], a full step down in D [DGCFAD], and a half step down [D# G# C# F# A# D#]. When you tune down it sounds heavier and, especially in drop C, you can do big, heavy chords and then add a really melodic 5th or something that you couldn't do in normal tuning. We write more riffs when I'm in the drop C; some of our favourite songs are in that tuning." 

PLAY IN THE STYLE OF IN CASE OF FIRE: riff

ON YOUR TG CD

Cm

B^b/E^b

1.
N.C.

2.
A/F

A^bdim

T A D
A F 6 6 6 6 6
C G 7 7 7 7 7
B G 7 7 7 7 7
C G 5 5 5 5 5
0 0 0 0 0

3 3 3 3 3

3 5 0

4 4 4 4 4
2 2 2 2 2
3 3 3 3 3
1 1 1 1 1
0

Steve Robinson uses drop C tuning (drop D down a whole tone) for heavier sounding riffing. He likes to mix up extended chord shapes with Tom Morello style single notes and octaves. Notice how the Cm and B,⁵/E₇ chords give a more interesting sound than C5 and B,5 powerchords would.

THE
RHYTHM
ISSUE

ON YOUR
TG
CD

WORDS **CHRIS BIRD**

Rhythm Secrets Part One

PLAYING WITH A METRONOME

If you want to **develop a technique** that's as tight as cover star James Hetfield's then you need to **get your timing sorted**. TG shows you the **magic of metronomes** in this two-part feature

Every guitarist should own a metronome – practising with one will make you a better player. The beep or click that this nifty device emits helps you improve your timing and speed, as well as giving you a deeper understanding of rhythms. Plus, if you play in a band, a click track (as metronomes are often known in studio settings) will give you and your bandmates a clear indication of the timing you should all be working to.

All metronomes have adjustable tempo settings. Tempo is the speed of music and

it's measured in beats per minute (bpm). Set your metronome to 60bpm and it sounds a pulse once every second. Set it to 120bpm, and you hear a pulse twice a second, and so on. All the transcriptions and Strum-alongs in TG's Learn to Play section begin with a tempo marking, so you know exactly how fast you should play.

THE BEAT GOES ON

All the metronome exercises in this feature work best if you practise them really slowly. 60bpm is a good starting point. Once that's comfortable, gradually increase the tempo in

small steps (3bpm or 4bpm, for example). Practising slowly not only helps you play more fluently – it also helps you memorise music, which is impossible if you play too quickly! As you gradually increase the tempo, the challenge of keeping time stretches your playing ability and also boosts your confidence.

Don't worry if you can't get your hands on a metronome right away. We've included three metronome tracks on your TG CD at 60bpm, 75bpm and 90bpm, which means that you can still try out the metronome workouts in this feature today. ■

TIME SIGNATURES

All music has a pulse. This is the basic beat of a song – the often infectious underlying rhythmic groove that you tap your foot to or count in time with. Most rock and pop music is in 4/4 time, so you

count to four to stay in time. But there are other time signatures too. For example, you need count to three in 3/4 time. Don't worry about the theory at the moment; the key thing is that your metronome can mimic the

pulse of the music you're practising and will always stay in time.

In Example 1 we've recorded two versions of each of our riffs: one with just a metronome and one with a backing track. ■

EXAMPLE 1: riffs in 4/4 and 3/4 time

ON YOUR TG CD

The musical notation consists of two parts. The first part shows a 4/4 time signature with a tempo of 60-90 bpm. It features two riffs: the first uses chords E5 and A5, and the second uses Dm, Dsus2, Am, and Asus2. The second part shows a 3/4 time signature with a tempo of 60-90 bpm, also featuring the same chords. Both parts include a tablature below the staff and a count-in section at the beginning.

Practise each riff with the 60bpm metronome first, then try the faster ones. If you own a metronome, gradually increase the tempo in 3 or 4bpm steps instead. Count to four to stay in time during the first riff (bars 1 and 2) and count to three during the second riff (bars 3 and 4).

BACKING TRACK

DEVELOPING YOUR TIMING

One of the benefits of using a metronome when you practise is that you'll see huge improvements in your timing (your ability to play notes or chords at exactly the right moment). The better your timing is, the tighter and more fluent your playing will be. The examples we've put

together for you below will help you perfect this aspect of your playing.

In the first bar of Example 2, your aim should be to strike the chord dead on the beat of the metronome. Aim to master strumming in time with the metronome before you turn your attention to the chord

changes in bar 2. Examples 3 and 4 involve offbeat changes. The offbeat is the name for notes that fall halfway between the main pulses of the metronome. Listen carefully to the metronome beat and try to time your downstrokes on the onbeat notes and upstrokes on the offbeats. ■

EXAMPLE 2: timing chord changes

$\text{♩}=60-90$

ON YOUR TG CD

Good timing involves both hands! In bar 1 your aim is to strum the A chord dead on each pulse of the metronome, not before or after. In bar 2 you need to time the chord changes accurately as well as strumming in time. If you find bar 2 easy, try using four chords instead of two and increasing the tempo.

EXAMPLE 3: timing offbeat chord changes

$\text{♩}=60-90$

ON YOUR TG CD

Here the chord changes are in between the numbered beats. This 'in between' position is called the offbeat. You can either count to four and just try to feel the offbeat changes, or count an '&' each time there's a chord change, so in bar 1 count '1 2 & 3 4 &'.

EXAMPLE 4: timing an offbeat lead lick

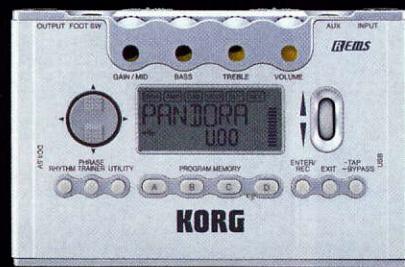
$\text{♩}=60-90$

ON YOUR TG CD

This lead lick is quite tricky to play at first because there are several offbeat notes. As with Example 3, these should be halfway between the metronome pulses. Use downstrokes for onbeat notes and upstrokes for offbeat notes.

Win!

A METRONOME AND FX UNIT!



Turn to p.26 to enter

NEXT MONTH

Playing with a metronome: part 2

Get ready for the most fun you can have with a metronome: building speed! Part and parcel of improving your timing and knowledge of music are the improvements you can make in the speed of your playing. Next month TG brings you a selection of metronome exercises that are specifically designed to help you raise your game in the speed stakes.





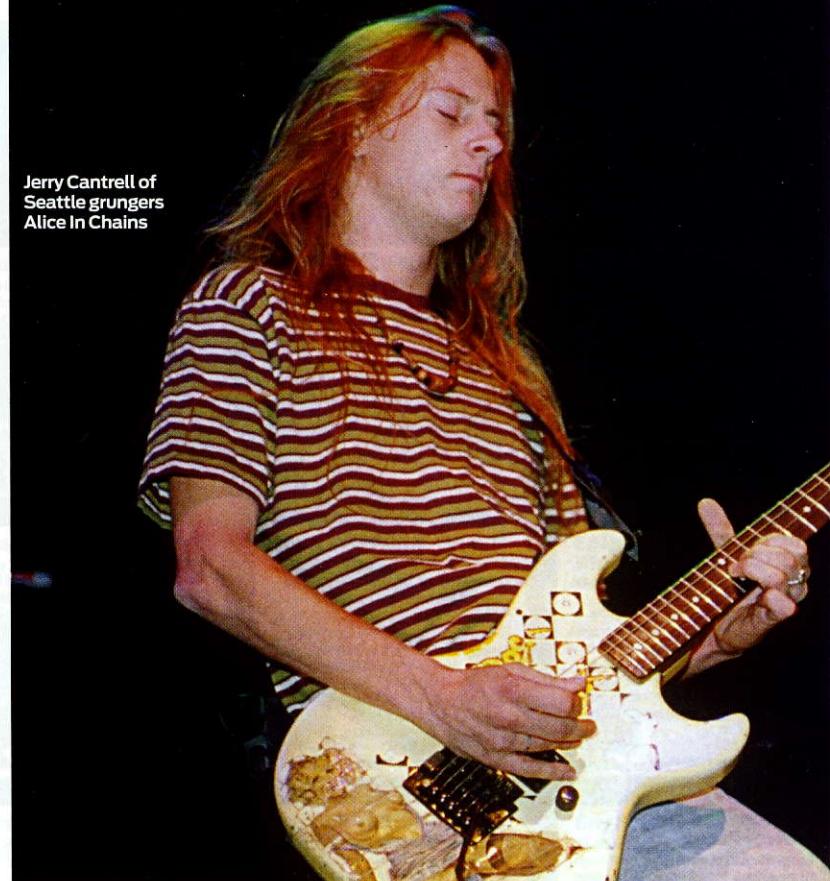
VIP Area

GRUNGE

TG helps you nail the characteristic 'quiet, loud' dynamics of the Seattle sound with four backing tracks

Grunge was developed in the Seattle area of Washington State in the late 80s and early 90s, fusing elements of hardcore punk and heavy metal. Add angst-ridden lyrics and a general disenchantment with society, and you get the genre that bands like Nirvana, Pearl Jam and Alice In

Jerry Cantrell of Seattle grungers Alice In Chains



THIS MONTH'S ACCESS CODE: **pickups**

Chains pioneered. Each had their own characteristic sound but often used the classic 'soft verse, hard chorus' formula in their songwriting style.

Grunge guitarists weren't ones for following the musical 'rules'. Many of their chord sequences were unusual, so be prepared for some surprises in TG's grunge backing tracks.

Getting your VIP tracks

Click the 'VIP Area' button on the TG CD interface. To get to your exclusive tracks, you will need to type this month's access code, which is 'pickups', into the relevant box. Your tracks will download to your computer and you will be able to play them whenever you want. (KM)

TRACK 1 – Don't Fake It (Again)

ON YOUR TG CD

Intro

Verse

Chorus

Outro

BRIAN BASIC/REX

Use the E minor pentatonic or E blues scales over the intro – or just try embellishing the main riff. If you want to solo over the verse try the G major or G major pentatonic scales. Use the same scales as the intro over the chorus (and the outro) but use chord tones over the F and C chords.

TRACK 2 – Not What It Seems

ON YOUR TG CD

Intro

Verse

Chorus

The musical notation for Track 2 includes three sections: Intro, Verse, and Chorus. The Intro starts with a F#sus4 chord. The Verse section features a Cmaj7 chord followed by a Gsus4 chord. The Chorus section includes chords for Am9, Bb6/9, Am9, and Gsus4.

For the intro use the F# Mixolydian and E Mixolydian scales. In the verse, the C major scale sounds good although you may like to briefly change to the C Mixolydian scale (C D E F G A B_b) over the B_b6/9 chord. Rock out in the chorus with the A blues and A minor pentatonic scales.

TRACK 3 – Aah, Go On Then

ON YOUR TG CD

Pre-Intro

Intro

Verse

Chorus

The musical notation for Track 3 includes four sections: Pre-Intro, Intro, Verse, and Chorus. The Intro consists of E, D, A, and G chords. The Verse section has E, D, A, and G chords. The Chorus section has A, C, D, F, A, C, G, and F chords. The notation also includes specific playing instructions: "Play 6 times" for the Intro and "Play 8 times" for the Chorus.

For the intro and verse use the E blues and E minor pentatonic scales, or you might like to follow the chords and try out your rhythm chops. In the chorus there's a change of key to A, where the A blues and minor pentatonic scales will sound good.

TRACK 4 – Out Of Seattle

ON YOUR TG CD

Intro

Verse

Chorus

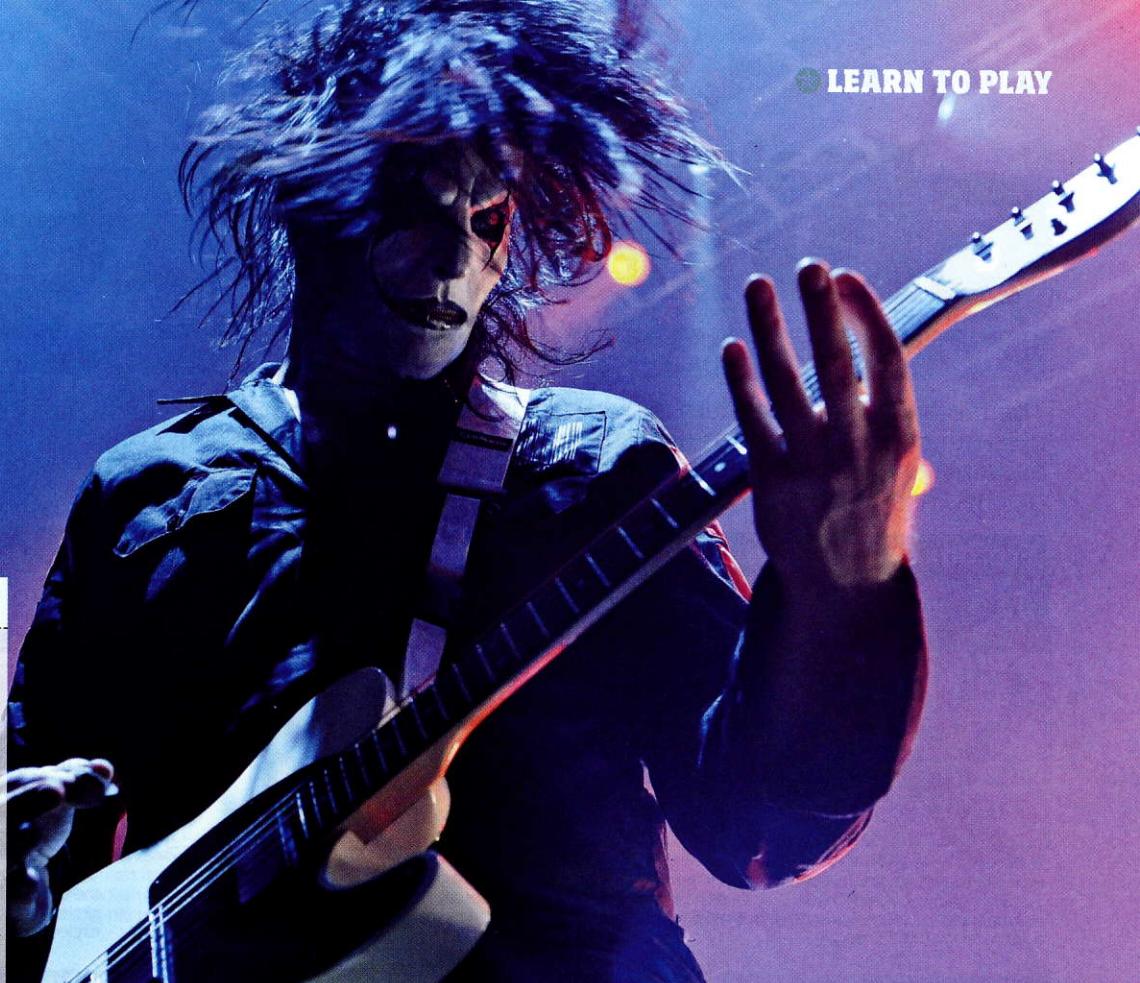
The musical notation for Track 4 includes three sections: Intro, Verse, and Chorus. The Intro section consists of D, Dsus4, E, and Eb chords. The Verse section has D, Bb, F, G, and F chords. The Chorus section includes chords for D5, E5, F5, G5, F5, and D5.

Use the D major scale for bars 1 and 2 of the intro, then use notes from the chords over the following E and Eb chords. For the verse and chorus, the D blues and minor pentatonic scale sound best, but for a sweeter sound on bar 1 of the verse use the D major scale before reverting to the other scales.

Increase your
picking speed with
Slipknot's Dead
Memories on p.84

Guitar Rig 3

TG has joined forces with Native Instruments to bring you even closer to sounding like your favourite guitarists. Go to www.native-instruments.com/totalguitar to download the demo version of Guitar Rig 3 along with TG190 preset bank. Install the software (creating a desktop shortcut if desired), then start the program and drag and drop the preset files into the Guitar Rig 3 interface. Now just plug in and play! **NB:** You will need a separate audio interface (eg, Kontrol Rig 3) to plug your guitar into your computer.



Welcome

It can't have escaped your notice that we've made some changes here at TG! We think the mag's a whole lot more exciting and hopefully the changes we've made will help you to become a better player too. All of our transcriptions now include a 'Technique Focus', so even if you're new to guitar and find that a song like Slipknot's *Dead Memories* is out of your grasp for now, you can still learn something from the track. This issue's highlights are undoubtedly Simon Young's transcription of *Young Love* by the Mystery Jets; TG's new series 'Beginner's Guitar', which helps newbies on both acoustic and electric; and Preston Reed's percussive acoustic guitar workout.

Chris Bird
Music Editor

LEARN TO PLAY

Every month *Total Guitar* brings you the best full transcriptions, songsheets and riffs, plus video lessons with your favourite players

Meet the experts



CHARLIE GRIFFITHS
With his awesome technical prowess, Charlie is TG's shred guru. He teaches at ICMP and you can hear him in prog-metal band Linear Sphere.



MO NAZAM
Mo Nazam has composed music for Rockschool's guitar grades syllabus, and has also toured and recorded with The Mobiles and BBMak.



PHIL CAPONE
Phil has extensive touring and recording experience with The Mobiles and was a session guitarist for Arista. He has also written several tuition books.



SIMON YOUNG
Simon is one of TG's most long-standing contributors. Simon transcribes and produces soundalike audio for TG's toughest music production jobs.



STEVE ALLSWORTH
Steve has played with Rod Stewart, Lily Allen, Westlife, Ronan Keating and more. He teaches at London's Guitar-X and has written many books.



TONY SKINNER
Tony is Examinations Director of the Registry of Guitar Tutors, providing electric, acoustic and classical guitar grade syllabuses since 1992.

Tabbed this issue

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BEGINNER'S



Acoustic Guitar

Easy video lessons to get you started on the acoustic



Pop strummer
James Morrison
in action

Introducing Strumming

Stumming is when you stroke your pick across several strings at a time to create a full sound, which is great for rhythm parts. To play a chord (a number of notes together), you press down on the strings next to the frets while your other hand strums.

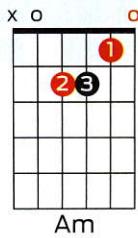
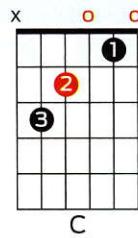
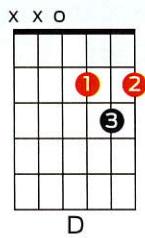
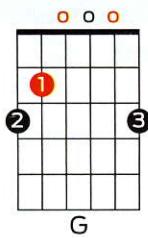
We've given you diagrams for four essential chords to learn in Example 1 below. Strumming sounds best when you use chords, so familiarise yourself with these before moving on.

The most basic kind of strumming is the downstroke. Stroke your pick (see our feature on picks on p.6) across the strings so your hand moves down towards the ground. You can play upstrokes too by returning your pick back to where you started from, striking the strings again as you do so. Most strummed parts alternate between downstrokes and upstrokes, so try our step-by-step exercises one at a time. When you can play these fluently try playing our backing track in Example 5 on the next page. ■

AFTER THIS LESSON YOU'LL KNOW HOW TO...

- Play four essential chords
- Strum downstrokes
- Combine downstrokes and upstrokes

EXAMPLE 1: chord diagrams



These chord diagrams represent the neck of your guitar and the dots tell you where to put your fingers on the neck for each chord. For a G chord (shown far left) use your second, first and third fingers on the sixth, fifth and first strings respectively.

EXAMPLE 2: downstrokes



ON YOUR TG CD

G count: 1 2 3 4 G count: 1 2 3 4

T A B

Count '1 2 3 4' with good, even timing and strum a downstroke on every number, as we've demonstrated on the video on your TG CD and in bar 1 of the tab. Bar 2 is the same exercise but with a chord change. You can practise strumming a chord change with any of the chords.

EXAMPLE 3: downstrokes and upstrokes

ON YOUR TG CD



Most strumming patterns combine downstrokes and upstrokes together. Start by playing slowly using just a single chord to begin with, as we've shown in bar 1. Count

to four like you did for the downstroke exercise and time your downstrokes so they fall on numbered beats. Your upstrokes should fall in between the numbers.

Try counting '1 & 2 & 3 & 4 &' and time your upstrokes on the '&'. As you gain confidence, try adding in some chord changes on beat 3, as we've done in bar 2.

EXAMPLE 4: missing out a strum

Deliberately missing out a few strums is a great way to create cool sounding rhythm parts, adding space and musicality into your strumming. For our example we've

carried on using alternating downstrokes and upstrokes, but we've missed out a downstroke on beat 3 and an upstroke on beat '4 &'. Check out the video on your TG

CD to hear how this sounds. You should still make the strum motion so you don't interrupt your 'down, up, down, up' rhythm, but miss the strings each time.

EXAMPLE 5: backing track

ON YOUR TG CD




Our backing track includes downstrokes and upstrokes, missed strums and a few chord changes, so it may take you a while to work up to playing the full track. Don't

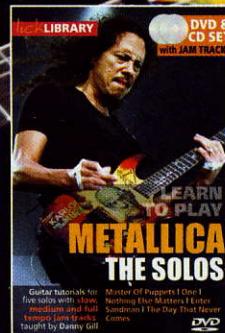
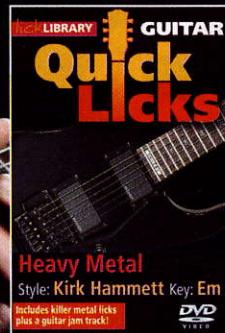
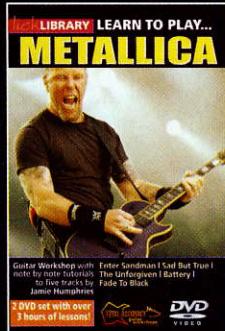
worry though. If you're itching to play along then try following the chords using only downstrokes, just like in Example 2. This is a great way to follow any chord sequence

and it'll help you master the chord changes before you turn your attention to strumming. In fact, the strumming will be easier once you've memorised the chord changes.



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Learn Eddie Van Halen's exact solo for Eruption, get Comfortably Numb off pat, nail that riff to Sweet Child O' Mine – there are hundreds of items in our video vault and we're adding to

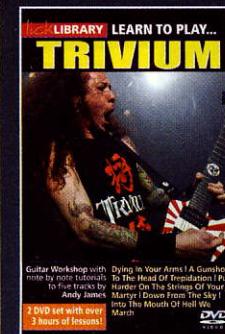
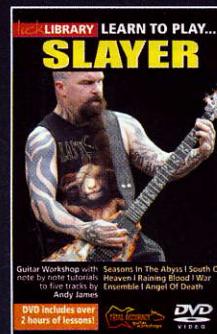
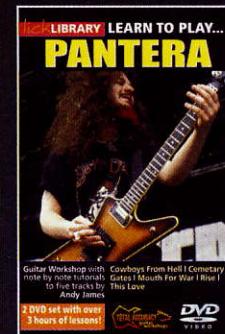
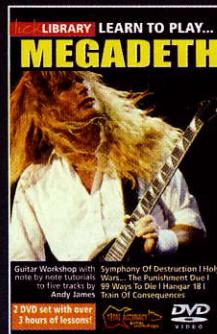
them all the time. Each track is broken down into small sections and played through note by note so you can learn even the most complex solo in a simple-to-follow, accessible format.

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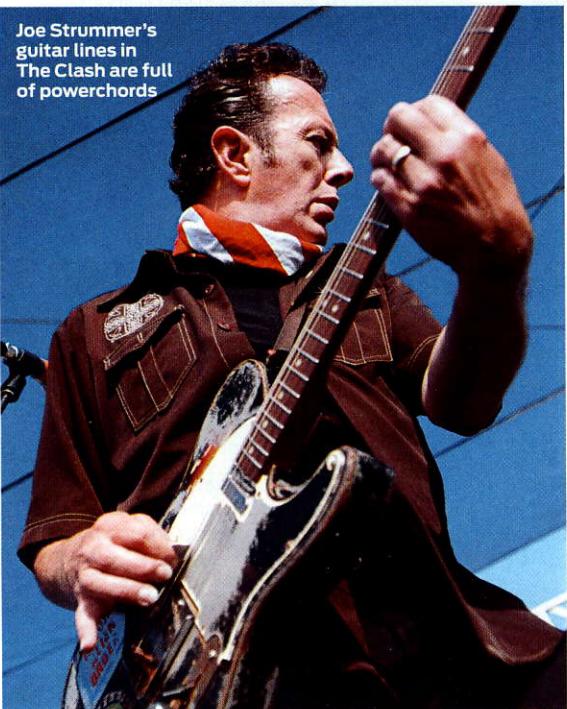
If you take your guitar playing seriously check out licklibrary.com today!

BEGINNER'S



Electric Guitar

Easy video lessons to get you started on the electric



Joe Strummer's guitar lines in The Clash are full of powerchords

Introducing Powerchords

Powerchords are one of the most common chord types that guitarists play. Rock, heavy metal and punk are best known for powerchord riffing but no matter what style of music you listen to and play, there are sure to be powerchords involved! In our lesson we're keeping things simple and focusing on one basic chord shape. In Example 1 below, we've given you a chord diagram and some tab to show you where to place your fingers on your fretboard to play it. Our backing track uses this one powerchord shape, but you have to move it into four different positions on

the neck to create all of the chords: G5, D5, C5 and A5.

Your aim should be to change position quickly but without making any extra noise, for example by scraping the strings. Keeping the strings quiet requires a deft touch, especially if you're using a distorted sound, which can amplify the string noise. Hold your fingers in the shape of the chord as you change position, resisting any urge to let your fingers relax and move away from the strings. The closer your fingers stay to the strings, the less distance they have to travel and the smoother your chord changes will sound. ■

AFTER THIS LESSON YOU'LL KNOW HOW TO:

- Play a three-string powerchord voicing
- Move powerchords across the neck into new positions
- Break the three-string shape down into a two-string voicing

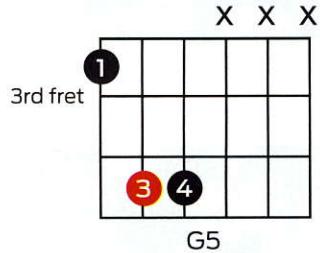
EXAMPLE 1: basic powerchord shape

ON YOUR TG CD

The musical notation consists of two staves. The top staff is a treble clef staff with three notes: a note on the first string (labeled 1), a note on the third string (labeled 3), and a note on the fourth string (labeled 4). The bottom staff is a tab staff with five horizontal lines representing the strings. Frets are marked with numbers: 1, 3, and 5. The note on the first string (labeled 1) corresponds to the 1st fret on the tab staff. The note on the third string (labeled 3) corresponds to the 3rd fret on the tab staff. The note on the fourth string (labeled 4) corresponds to the 5th fret on the tab staff.

The notes in this G5 powerchord are G, D and another G. Use your first finger to play the sixth string, your third finger for the fifth string and your fourth finger for the fourth string. Don't play the strings marked X in

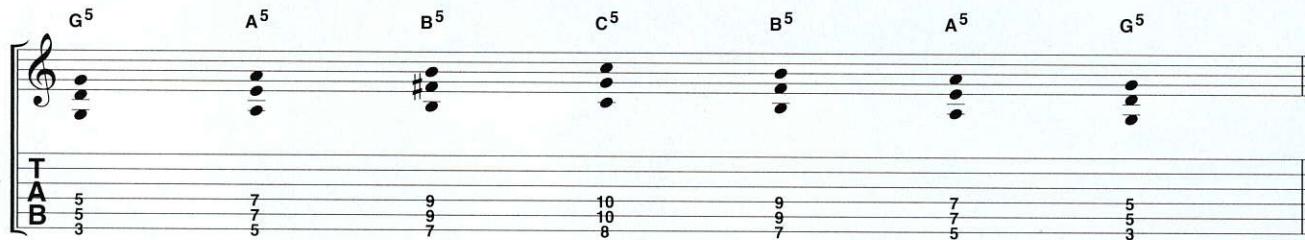
the chord diagram. This is really important because the next step involves moving this fingering along the length of the strings so you need to be comfortable playing the chord. If the G5 is too hard to begin with,



try playing exactly the same fingering on exactly the same strings, but higher up the neck where the frets are closer together. Gradually move the chord shape down one fret at a time until you reach the G5.

EXAMPLE 2: changing position

ON YOUR TG CD



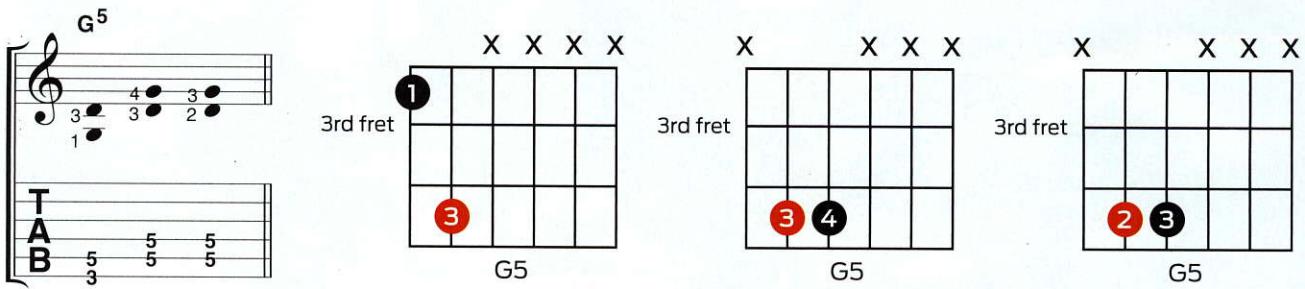
Chord progression: G⁵ - A⁵ - B⁵ - C⁵ - B⁵ - A⁵ - G⁵

Fretboard diagram below shows the positions of these chords along the neck.

Once you're comfortable playing the basic chord shape try moving it up and down the neck into new positions. We've demonstrated this example on your TG CD, but you can try moving into any position you like, as long as you don't change the chord shape.

EXAMPLE 3: two-string powerchords

ON YOUR TG CD



Chord progression: G⁵ - D⁵ - C⁵

Fretboard diagrams show fingerings for G5 chords at the 3rd fret:

- Diagram 1: Fingers 1, 3, 4 on strings 6, 5, 4 respectively.
- Diagram 2: Fingers 3, 4 on strings 5, 4.
- Diagram 3: Fingers 2, 3 on strings 5, 4.

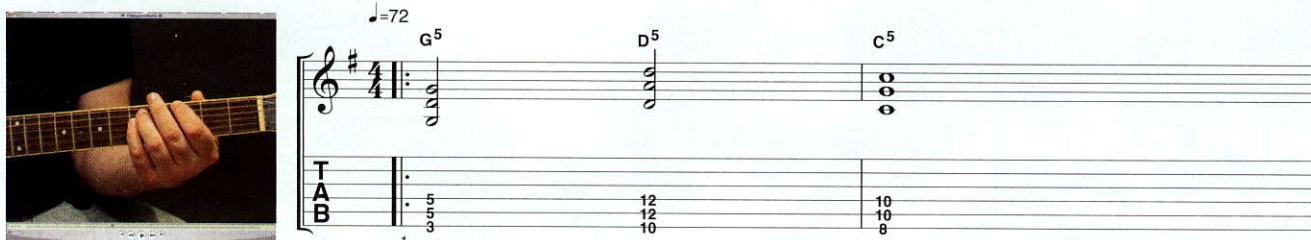
You can break the basic three-string powerchord shape down into two-string versions. It's still the same chord because it's made of the same notes, but it sounds

subtly different to the three-string version – slightly less powerful. You can either play the sixth and fifth strings together or the fifth and fourth strings. Simply fret the

full powerchord and pick two strings at a time, instead of all three. Notice that we've shown you three different fingerings of these G5 chords, so try to master them all!

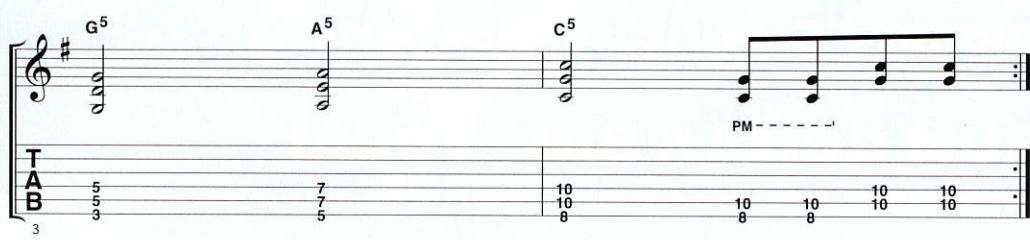
EXAMPLE 4: backing track

ON YOUR TG CD



Chord progression: G⁵ - D⁵ - C⁵

Fretboard diagram shows the positions of G5, D5, and C5 chords.

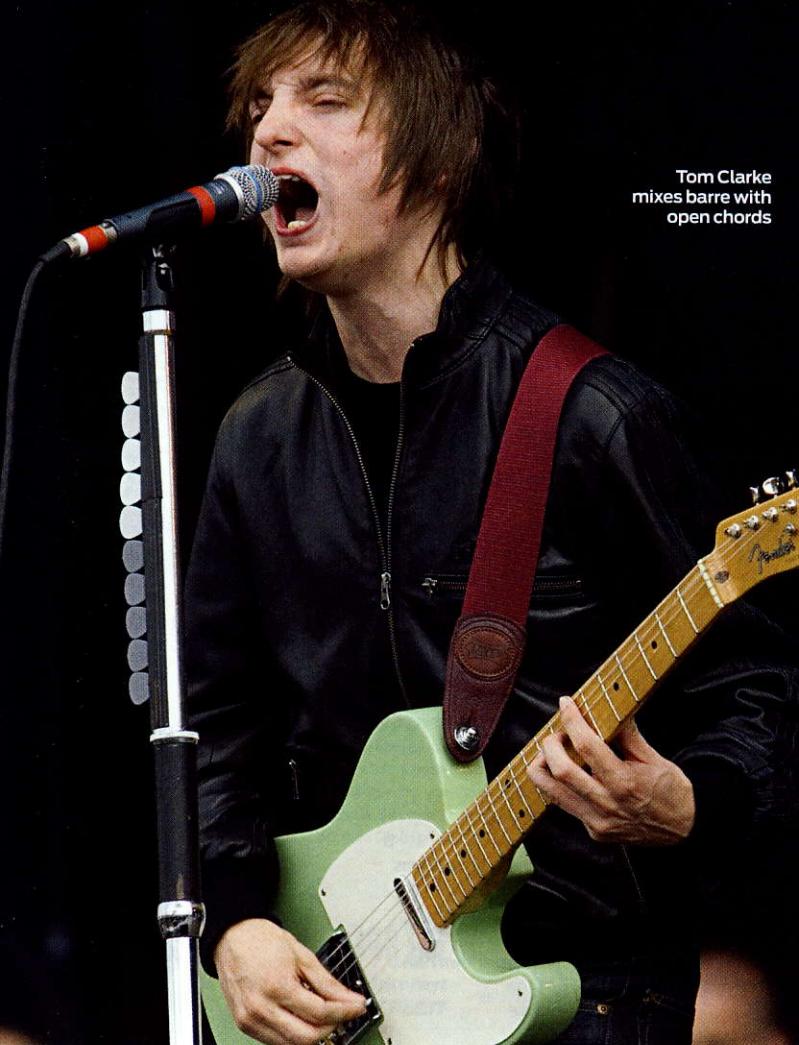
Chord progression: G⁵ - A⁵ - C⁵

Fretboard diagram shows the positions of G5, A5, and C5 chords.

The hardest change here is from G5 to D5 in bar 1 – you have to jump a full seven-fret gap! Keep your fingers formed in the shape of the powerchord and don't let them splay

out as you change position. The chord changes after this are all much shorter so if you can manage the first change, the rest should be no problem at all. The two-

string powerchords at the end may require a bit of practice at first. Play them using downstrokes and try to target the lowest string in each chord with your pick.



Tom Clarke
mixes barre with
open chords

STRUM-ALONG
Learn how to play
'We'll Live And
Die...' in 20
mins



The Enemy

WE'LL LIVE AND DIE
IN THESE TOWNS

TG takes the pain out of learning
to play barre chords with this indie
strummer from the Coventry lads

Barre chords are a necessary evil of rhythm guitar technique. They're the hardest of all chord shapes because they involve clamping across five or six strings while your remaining fingers form an open chord shape. It's no easy task and takes both strength and dexterity. It's no wonder that

many beginners lose heart and never quite conquer these indispensable chords. Picking the right song to practise is crucial – ideally one that mixes barre chords with open shapes.

In this month's Strum-along, The Enemy's *We'll Live And Die In These Towns*, there's only one barre chord (B minor) in the whole song, so even

if you're a newbie to barres you'll be up and running in no time. Practising this shape in advance will make life easier when you come to play the full track. The song is played with a capo on the 4th fret, which actually makes the barre chord shape easier to play because the frets are closer together up the fretboard. ■ PHIL CAPONE

THE ENEMY: We'll Live And Die In These Towns – intro

TRACK 7

Guitar tablature for 'We'll Live And Die In These Towns' intro. The top line shows the true pitch of the chords. If you haven't got a capo, follow these and you'll be in tune with the backing track. The chords in brackets are the basic open chord shapes. So in bar 1, the opening chord is a G shape but its true pitch is B because it has been raised four frets by the capo.

Tempo: 150 BPM

Capo 4th fret

Chords shown: B (G), Bsus⁴ (Gsus⁴), B (G), F#m (Dm)

Strumming pattern: 0.41

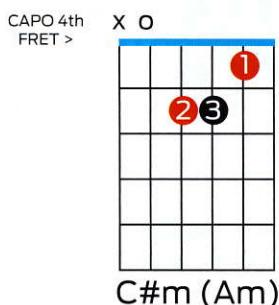
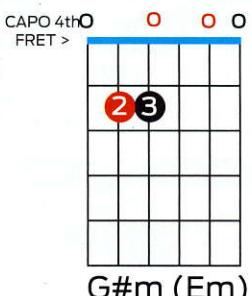
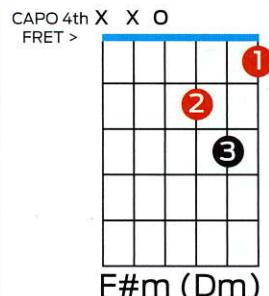
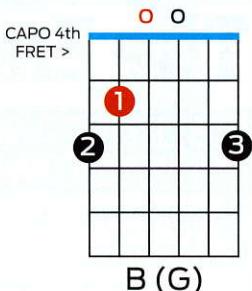
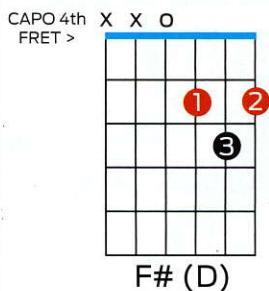
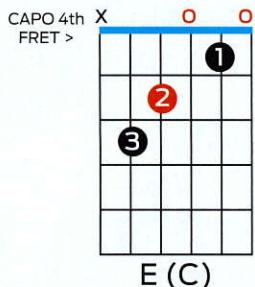
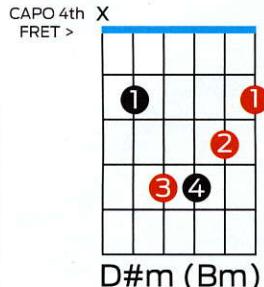
Fretboard diagrams and TAB notation provided for each section of the intro.

DUNCAN BRYCE LAND/RETNA

GUITARS AND BACKING: PHIL CAPONE

The top line of chords shows the true pitch of the chords. If you haven't got a capo, follow these and you'll be in tune with the backing track. The chords in brackets are the basic open chord shapes. So in bar 1, the opening chord is a G shape but its true pitch is B because it has been raised four frets by the capo.

The Chords



You will need to learn these seven chords to play this tune.

These chords refer to the bracketed chord shapes rather than their true pitch

VERSE1

Bm C
You spend your time in smoky rooms where
Bm C
Haggled old women with cheap perfume say
Bm C
It never happens for people like us you know
Bm C
Nothing ever happened on its own
C D
And while the toilet smells of desperation
Bm C
The streets all echo of aggravation
C D
And you wonder why you can't get no sleep
Bm C
When you've got nothing to do and you've had nothing to eat
C
Your life's slipping and sliding right out of view
D
and there's absolutely nothing that you can do, well

CHORUS

G Dm
We'll live and die
C D
We'll live and die in these towns
Em D
Don't let it drag you down
C D
Don't let it drag you down now
G Dm
We'll live and die
C D
We'll live and die in these towns
Em D
Don't let it drag you down
C
Don't let it drag you down now

VERSE2

Bm C
Dirty dishes from a TV meal that went
Bm C
Cold from the wind through a smashed up window
Bm C
You can't go out if anybody calls you 'cos
Bm C
You can't have a bath when there's no hot water
C D
And your friends are out on the town again
Bm C
And you ask yourself if it'll ever end
C C
And it's all too much for your head to take
C D
Just a matter of time before you break, well

Repeat chorus

Am / / / / Bm / C / / / / /
Oh now...
Am / / / / Bm / C / / / D / / /
Oh now...

Repeat chorus

Guitar Rig 3

Wanna sound like Mystery Jets? Then visit www.native-instruments.com/totalguitar to download the Guitar Rig 3 demo and the presets for Young Love



Mystery Jets

YOUNG LOVE

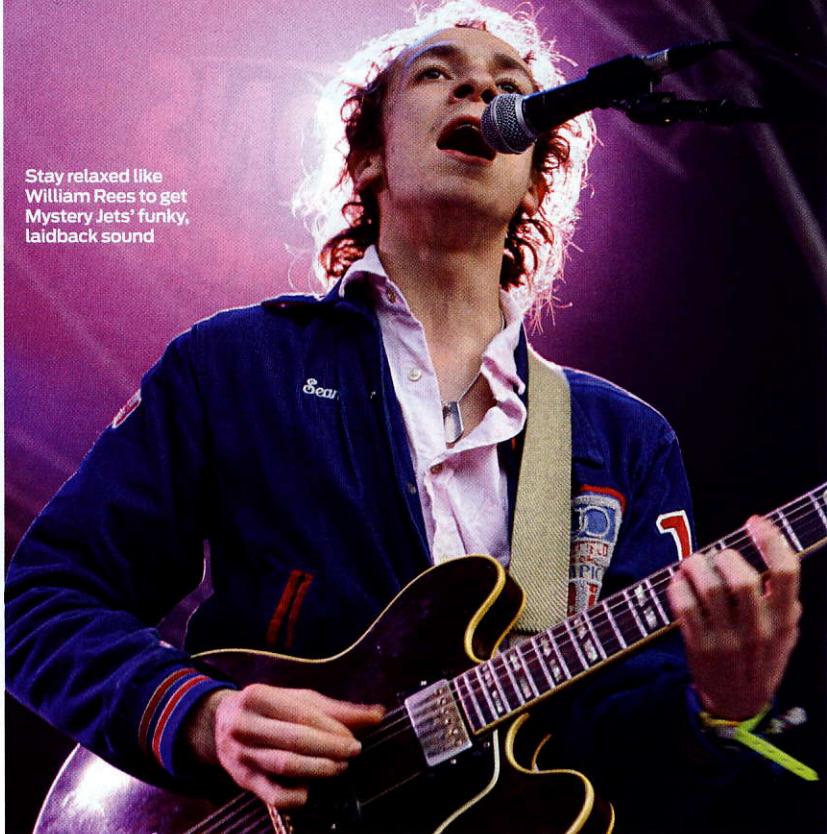
Learn how to handle offbeats with the syncopated rhythm guitar parts of this charming indie-pop gem

'YOUNG LOVE'
WORDS AND MUSIC BY KAI FISH, WILLIAM REES, KAPIL TRIVEDI, BLAINE HARRISON, HENRY HARRISON
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The track opens with a sparse Motown-style groove before the vocals come in – unusually straight into a chorus, rather than a verse. Guitarist William Rees plays partial barre chords in the chorus, leaving more space for the catchy vocal melody than full chords would. Rees' confident style is very relaxed and he often varies the chorus part slightly – especially in the final chorus where he plays an Amaj7 at the end of all the repeated phrases, instead of A5 chords.

Most of the chorus chords are played on offbeats. Emphasising the offbeats in this way is called 'syncopation' and helps create an element of surprise, with chords jumping out before you expect them

Stay relaxed like William Rees to get Mystery Jets' funky, laidback sound

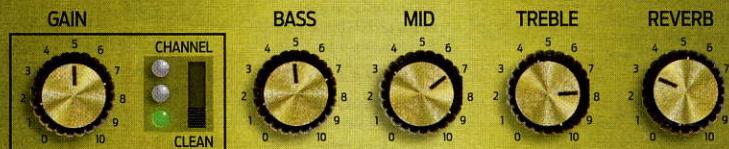


to. The same effect is created in the verse section, but this time with a simple melody. In both cases you should take care with your picking. If you mistime one or two syncopated notes you may find it hard to get back in time again. ■ SIMON YOUNG

LEARN THIS AND YOU'LL BE ABLE TO

- Play a riff that makes use of partial barre chords
- Play funky offbeat 'syncopated' rhythm parts
- Practise your alternate picking technique with offbeat melodies

Getting the Sound



Use the middle pickup position combining two humbuckers through a bright, mid range-y amp, like a Vox AC30. We added some short slapback delay set to around 60ms. For the outro set a pitch shifter up an octave, mixed to 70 per cent clean and 30 per cent effected.

TECHNIQUE FOCUS: partial barre chords
CHORUS

The diagram shows two measures of guitar tablature for the 'Young Love' chorus. Measure 1 starts with an E chord (partial barre) followed by an A shape barre chord. Measure 2 shows an open A chord followed by an E/G# chord. The tab includes fingerings and slide markings.

The chorus riff (bar 1) uses a 'partial' A shape barre chord, which means that you don't play all the strings. Bar 2 shows you how the E chord in this track is based on a basic open A shape. Play the A shape, slide it up to the 9th fret and use a barre at the 7th.

MYSTERY JETS: Young Love – intro

TRACK 8

Play 8 times

Keep your first finger at the 7th fret so that your third finger rests roughly by the 9th. This lets you keep your fret hand movements to a minimum. Use relaxed alternate picking throughout, lightly muting the strings with the side of your picking hand by the bridge.

BACKING – TRACK 9

MYSTERY JETS: Young Love – chorus

TRACK 8

Use your third finger for the initial slide up to the G# at the 11th fret in bar 1, so that the 9th fret notes fall comfortably under your first finger. Play both the string bend and the slide in bar 2 with your second finger. We've suggested a fingering in the notation.

BACKING – TRACK 9

MYSTERY JETS: Young Love – verse

TRACK 8

Play 4 times

The key to nailing this part is tight, efficient picking. For the offbeat notes in bars 2 and 4 you can either use upstrokes (which makes for a smoother sense of groove) or downstrokes. The benefit of using downstrokes is that it's easier to time the following semiquavers.

BACKING – TRACK 9

LEARN TO PLAY ★ YOUNG LOVE

MYSTERY JETS: Young Love – middle eight

TRACK 8

1.

2.

This part can be fretted entirely with your first and third fingers so that you stay in the second position throughout. Keep your picking hand moving in a constant alternate picking notion. Start the offbeat pick-up note with an upstroke.

BACKING – TRACK 9

MYSTERY JETS: Young Love – outro solo

TRACK 8

1.

2.

This part stays with your first finger in the 4th position throughout. This means you should use your first finger for all the 4th fret notes, your second finger for the 5th fret notes, your third finger for the 6th fret notes and your fourth finger for the 7th fret notes.

BACKING – TRACK 9

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DEAD MEMORIES

Improve your alternate picking and get to grips with pinched harmonics on this melodic but technical track

'DEAD MEMORIES'
WORDS AND MUSIC BY
JAMES ROOT, CRAIG
JONES, MICHAEL CRAHAN,
PAUL GRAY, NATHAN
JORDISON, COREY TAYLOR,
CHRISTOPHER FEHN,
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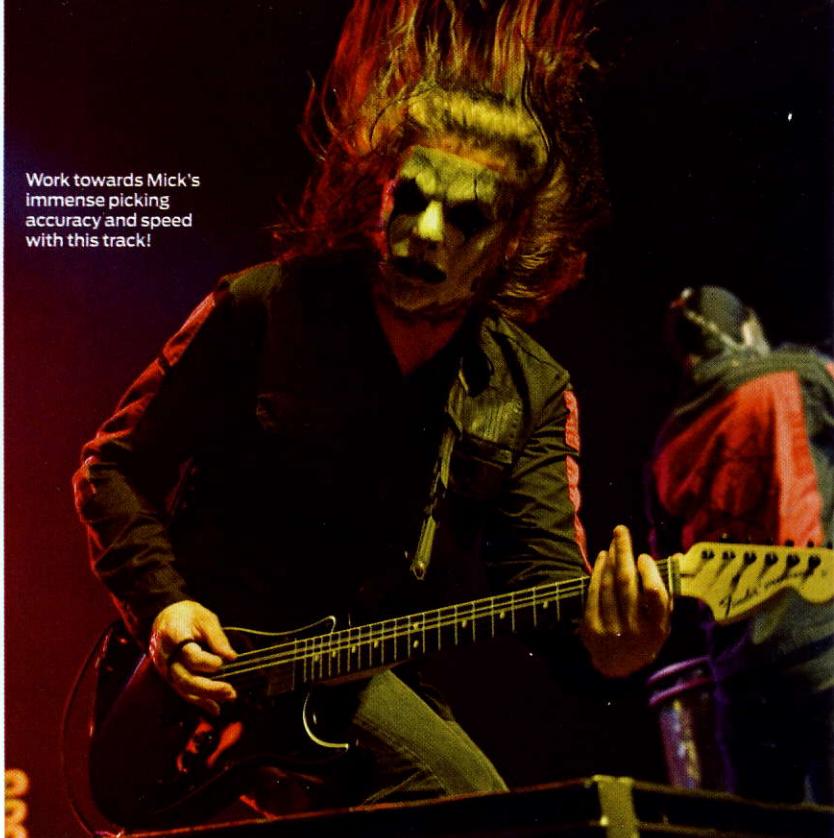
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Much of *Dead Memories* is based around variations on the opening arpeggio, which provides a good technical challenge and a bit of a stretch for your fret hand. One of the main features within the arpeggio is string skipping, where the fourth string is missed out entirely. You need to think carefully about your picking, as well as working on your accuracy. If you use a 'down down up, down down up, down up' picking motion, you'll find you're always picking in the direction of the following note during those intro arpeggios.

You should also let all the notes ring out over one another. Barre your first finger across the bottom three strings at the 5th fret – this gives your

Work towards Mick's immense picking accuracy and speed with this track!

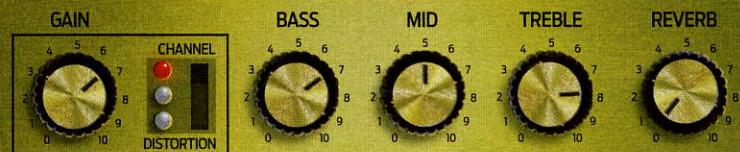


remaining fingers unrestricted access to the other notes at the 6th, 7th and 8th frets. You also need to make sure your fingers are arched and not flat against the fretboard, because this will stop you accidentally muting the third string. ■ STEVE ALLSWORTH

LEARN THIS AND YOU'LL BE ABLE TO

- Increase the speed of your alternate picking technique
- Create pinched harmonics with the thumb of your pick hand
- Use varying degrees of palm muting to create different tones

Getting the Sound



A bridge humbucker and a quality valve distortion will get you close to the original sound. Don't overdo the distortion level because this will make the verse arpeggios sound muddy and imprecise. Back off your guitar's volume slightly for better note definition.

TECHNIQUE FOCUS: alternate picking

VERSE 2 (GUITAR 1)

If the fast change from note to note in verse 2 is hard to deal with try picking just a single note on the sixth string to begin with. Try to play slightly louder on the numbered beats (1, 2, 3 and 4) and slightly quieter on all the other strokes. As you gain confidence with the picking try playing the riff from verse 2, shown in bar 2.

SLIPKNOT: Dead Memories – intro (guitars 1 and 2)

TRACK 10

Drum Pattern:

Guitar Tab:

Bass Tab:

Ukulele Tab:

Keep your third finger on the 7th fret throughout this section until the sliding octave shapes in bar 7. Use your third finger as an 'anchor' as your second and fourth fingers move from fret to fret. This makes the changes a lot easier than moving your whole hand.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – intro (guitar 3)

TRACK 10

The sheet music consists of three staves of musical notation for guitar, arranged vertically. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 4/4. It includes chords E⁵, G⁵, F⁵, E⁵, Em, G, Fadd^{#11}, and Em. The middle staff shows a bass clef and a time signature of 12/8. It includes chords B, A, D, G, Em, Fadd^{#11}, G, Em, and G. The bottom staff shows a treble clef and a time signature of 4/4. It includes chords Em, G, Fadd^{#11}, E⁵, Em, and E⁵. Each staff has a corresponding tablature below it, with the first measure of each staff numbered 1.

There are varying degrees of palm muting and the tone you create will depend on how much palm muting you apply. Use heavy palm muting for the powerchords in bars 2, 10 and 11 to really deaden the strings and generate the maximum 'chugging' sound.

BACKING – TRACK 11

LEARN TO PLAY DEAD MEMORIES

SLIPKNOT: Dead Memories – verse 1

TRACK 10

The only variation on the picking from the intro is where pinched harmonics are played on the fourth string. You can only play these using downstrokes, so it makes sense to play the entire section with downstrokes. Make sure the arpeggios don't ring out over the harmonics.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – pre-chorus

TRACK 10

Nailing the 3rd fret pinched harmonic is a satisfying feeling so take your time to perfect the technique. Pick with a downstroke and make contact with the string with your pick-hand thumb to create the harmonic 'squeal'. Experiment to find the perfect spot on the string.

BACKING – TRACK 11

LEARN TO PLAY DEAD MEMORIES

SLIPKNOT: Dead Memories – chorus

TRACK 10

Mute out the fourth string by gently touching it as your fingers fret the adjacent strings. You can mute the sixth and second strings in this way too. The melody can be a little tricky at first because the notes have a slightly 'displaced' rhythm so practise the section on its own first.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – interlude 1

TRACK 10

This interlude is similar to the intro but with a palm-muted powerchord section at the end. The slide at the end of bar 5 should be treated as a rough 'slide from nowhere'. This means it doesn't matter which fret you slide from or to, as long as you reach the 11th fret D# note.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – verse 2 (guitar 1)

TRACK 10

The melodic groupings of six, six and four 16th notes make this passage a challenge. Alternate between a downstroke and an upstroke on every note. The regular 16th note rhythm makes this the most efficient picking method because there are no variations to worry about.

BACKING – TRACK 11

LEARN TO PLAY DEAD MEMORIES

SLIPKNOT: Dead Memories – verse 2 (guitar 2)

TRACK 10

E⁵ G⁵ F⁵ E⁵ G⁵ E⁵ G⁵ E⁵ G⁵
Play 4 times

1:40 PM throughout

T
A
B
F#
D
A
E
B
B

7 7 7 7 10 10 10 10 8 8 8 8 7 7 7 7 10 10 7 7 7 10 10 7 7 10 10

This part has the same note grouping and rhythm as guitar 1 but the notes are harmonised a 5th higher. Practise slowly so your hand gets used to the repetitive alternate picking without the pressure of playing at speed.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – interlude 2

TRACK 10

Em G Fadd#11 Em G Fadd#14

2:39 PM PM PM

T
A
B
F#
D
A
E
B
B

5 7 8 7 6 7 5 7 5 7 5 5 5 8 7 6 0 6 7 7 6 7 7 6 7

6 7 7 6 7 7 6 7 6 7 7 6 7 7 6 7 7 6 7 7 6 7

The dark-sounding 5 interval is used to great effect here from bar 4 onwards. The 6th fret F and 7th fret B notes create a tense sound as you hear them played one after the other. This is a staple sound in heavy metal so you could try making up your own licks using 5 intervals.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – solo

TRACK 10

E⁵ D⁵ B⁵ F⁵

2:51 BU PB 15 PB 15 BU BD 15(17) 13 15 13 15 13 [13] 8

T
A
B
F#
D
A
E
B
B

2 14 12 15(17) (16) (17) x x 15(17) (15) 13 15 13 [13] 8

E⁵ D⁵ B⁵ F⁵

6 3 3 5

T
A
B
12 13 15 13 12 13 12 10 12 10 9 12 10 12 10 9 10 9 10 14 [14] 5

E⁵ D⁵ B⁵ F⁵

9 7 12 [12] 7 9 7 10 7 9 7 5 8 5 7 5 7 19 17 17 16 [16] 14 14 9

T
A
B
7 5 10 [10] 5 7

LEARN TO PLAY DEAD MEMORIES

SLIPKNOT: Dead Memories – solo (cont'd)

TRACK 10

F⁵ B⁹ Em Gmaj⁷

T A B
9 - 7 - 7 - 12 - 12 - 9 - 9 - 7 - 9

8

The fast legato lick in bar 3 is based on the G major scale. Try to identify the scale pattern and improvise your own lick. The first half of bar 4 feels more like a fast trill between two notes rather than a deliberately composed lick, so you could make up your own similar trill here.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – breakdown (guitars 1 and 2)

TRACK 10

Em Gmaj⁷ Bm⁷ Asus² Em

3:07 w/fingers + clean tone

T A B
B F# D A E B
7 7 5 5 7 12

1

Gmaj⁷ Bm⁷ Asus² Em Gmaj⁷

w/distortion

T A B
13 12 12 13 12 12 13 12 17 17

6

We've tabbed two guitar parts here and a third part in the next example so you can see how all three guitars work together to create the rich sounds in the bridge. A little reverb here also adds to the lush feeling of depth and space.

BACKING – TRACK 11

SLIPKNOT: Dead Memories – breakdown (guitar 3)

TRACK 10

Em Gmaj⁷ Bm⁷ Asus²

3:07 w/fingers + clean tone w/delay

T A B
B F# D A E B
8 7 8 / 12 13 12 12 12 12 12 12 12 13 /

1

E⁵ C⁵ G⁵

w/distortion

T A B
17 17 17 16 16 16 12 12 14 14 14 10 10 14 14 16 16 16 16 17 17

5

Use your thumb and fingers to pick the wide chords because they're almost impossible to play with a pick. It also makes the sound slightly 'rounder' because the flesh of your fingers creates a warmer sound. A delay effect also helps create a lush sound in a similar way to reverb.

BACKING – TRACK 11

SLIPKNOT: *Dead Memories* – outro solo

TRACK 10

3:58

E⁵ **C^{5/G}** **G⁵** **B⁵**

BU BD

A⁵ **E⁵** **C^{5/G}** **G⁵** **D⁵** **C#⁵**

BU BD

C⁵ **B⁵**

TAB

The outro is a melodic solo rather than an improvised shred, so try to master it exactly as it's written. The final trill could be played using tapping or a fret hand trill. However you do it, try and bring the sound in gradually using the volume control on your guitar or a volume pedal.

BACKING – TRACK 11

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Taking Back Sunday

MAKEDAMNSURE

If you wanna nail the rhythm parts of this emo anthem, you'll need to make sure you're holding your pick properly

'MAKEDAMNSURE'
WORDS AND MUSIC BY
ADAM LAZZARA, EDWARD
REYES, FREDERICK
MASCHERINO, MARK
O'CONNELL AND MATTHEW
RUBANO
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This track contains a few different approaches to rhythm guitar, from the simple arpeggios in the intro, to the chugging powerchords of the verse, to the clean interlude.

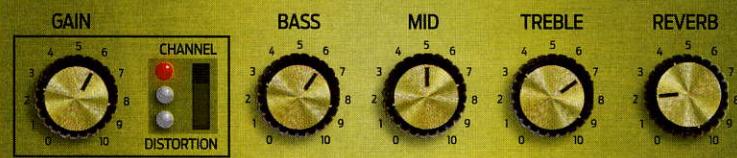
Whichever section you're working on, a good sound will ultimately hang on the way you hold your pick. Only the tip of the pick should be visible from under your thumb. Hold it at an angle so your thumbnail is facing towards your opposite shoulder. This lets your pick pass across the string smoothly and make a good clean attack on the note. If you hold your pick flat against the string it can be hard to pick fluently and your pick may catch in between the strings. On the other hand, if you use too much of

an angle you can end up striking the string with the side of your pick, which makes it sound scratchy, particularly on the wound strings. The type of pick you play with is also a big factor, so check out the guide to your free TG picks on p.6. ■ CHARLIE GRIFFITHS

LEARN THIS AND YOU'LL BE ABLE TO

- See how various chord shapes can be used to create arpeggios
- Control powerchord riffing by palm muting the strings
- Control your picking technique for arpeggios, powerchords and octaves

Getting the Sound



Guitarist Eddie Reyes has a straightforward classic rock guitar sound, supplied by the iconic combination of a Marshall JCM800 and a humbucker-equipped Gibson. Keep the gain low enough that the sound cleans up when you play softly, but responds when you play harder.

TECHNIQUE FOCUS: chords and arpeggios
INTRO

In the intro the arpeggios are based on several chord shapes that you may find hard to identify. In bar 1 above the notes in the Bm and D arpeggios are taken from the chord shapes in bar 2. It's helpful to know this if you want to create more sophisticated arpeggios or you can just jam along playing the chords.

TAKING BACK SUNDAY: *Makedamnsure* – intro

TRACK 12

Sheet music and tablature for a guitar solo. The music is in 4/4 time at a tempo of 140 BPM. The key signature is G major (one sharp). The tablature shows the strings (G, B, D, E, A, E) and the frets. The first measure starts with a G note. The second measure starts with a Bm chord. The third measure starts with a D note. The fourth measure starts with an Em chord. The fifth measure starts with a C note. The tablature includes a 'let ring' instruction and a 'T A B' label.

Guitar tablature for the first section of the solo, showing chords G, Bm, F#m, Em, and A5. The tab includes a treble clef, key signature of one sharp, and a dashed line at the end of the first measure.

T A B 3 3 4 2 2 4 2 2 4 0 0 4 0 2 2 / 2 2 2 0 0 0

Aim to keep your third finger at the 4th fret on the fourth string for the duration of this part (with the exception of bars 4 and 8), and use your other fingers to play the surrounding notes. The numbers in the notation tell you which fingers to use.

BACKING – TRACK 13

TAKING BACK SUNDAY: *Makedamnsure* – verse

TRACK 12

Guitar tablature showing a blues progression in G major (G5, B5, D5, E5, C5) with a key signature of one sharp. The tab includes a treble clef, a sharp sign, a 4/4 time signature, and a 0:17 mark. The first measure shows a power chord (G-B-D) followed by a sixteenth-note pattern. The second measure shows a power chord (B-D-G) followed by a sixteenth-note pattern. The third measure shows a power chord (D-G-B) followed by a sixteenth-note pattern. The fourth measure shows a power chord (E-G-B) followed by a sixteenth-note pattern. The fifth measure shows a power chord (C-G-B) followed by a sixteenth-note pattern. The tablature uses a standard six-string guitar neck with fret numbers 1-5 and string numbers 1-6.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and a key signature of one sharp. It features five measures of chords: G5, B5, F#5, E5, and A5. The bottom staff is a tablature (TAB) staff, showing the fingerings for each chord. The TAB staff has three horizontal lines representing the strings, with 'T' at the top, 'A' in the middle, and 'B' at the bottom. Fingerings are indicated by numbers above the strings. A dashed horizontal line separates the first four measures from the last one. The measure numbers 1 through 5 are written below the staff.

1	2	3	4	5
G5	B5	F#5	E5	A5
T A B	5 5 5 5 5 5 4 4 4 4 4 4 2 2 2 2 2 2 0 0 0 0 0 0 2 2 2 2 2 2			
5	5 5 5 5 5 5 4 4 4 4 4 4 2 2 2 2 2 2 0 0 0 0 0 0 2 2 2 2 2 2			
3 3 3 3 3 3 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0				

Keep the side of your picking hand in contact with the strings at the bridge to create a chunky muted sound. In the final bar, lift your hand off of the strings and increase the force of your picking so that you gradually get louder.

BACKING – TRACK 13

LEARN TO PLAY ★ MAKEDAMNSURE

TAKING BACK SUNDAY: Makedamnsure – pre-chorus

TRACK 12

The first page of guitar sheet music for 'Makedamnsure'. It features two staves. The top staff shows a melody in C major (G/B) with a 16th-note pattern. The bottom staff is a tab showing fingerings for the strings (T, A, B). The tab includes a box labeled '0:30 let ring throughout' with a circled '8' above it. The tab shows a repeating pattern of notes at the 19th and 20th frets across all three strings.

The second page continues the melody in C major (G/B) with a 16th-note pattern. The tab shows a repeating pattern of notes at the 19th and 20th frets across all three strings. It includes a '1° ending' section with a 16th-note pattern starting at the 19th fret, followed by a '2° ending' section with a 16th-note pattern starting at the 22nd fret. Fingerings are provided for the tabs.

Barre across the top strings at the 19th fret with your first finger and access the higher notes with your second and fourth fingers. Let the notes ring together as much as possible, but bear in mind that you may need to release the barre at times.

BACKING – TRACK 13

TAKING BACK SUNDAY: Makedamnsure – chorus 1 and 2

TRACK 12

The first page of guitar sheet music for the chorus of 'Makedamnsure'. It features two staves. The top staff shows a powerchord pattern in G major (G/B) with a 16th-note pattern. The bottom staff is a tab showing fingerings for the strings (T, A, B). The tab shows a repeating pattern of powerchords at the 5th and 7th frets across all three strings. Fingerings are provided for the tabs.

The second page continues the powerchord pattern in G major (G/B) with a 16th-note pattern. The tab shows a repeating pattern of powerchords at the 5th and 7th frets across all three strings. Fingerings are provided for the tabs.

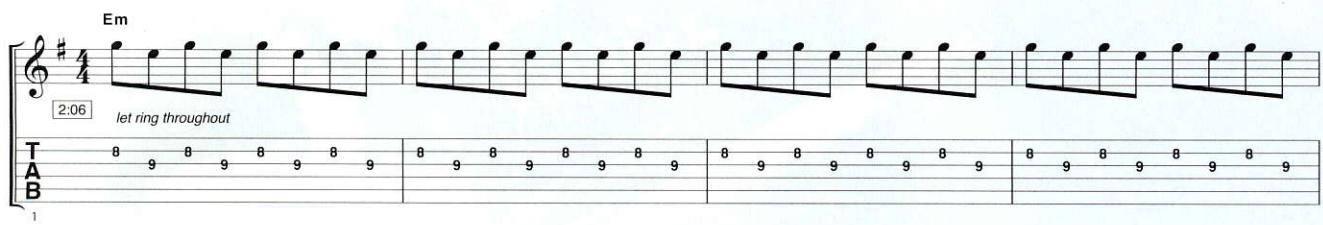
Each powerchord is played with the same fingering: your first finger plays the lowest note, your third finger plays the middle note, and your fourth finger is on top. Keep your fingers locked in one position and move your hand as a solid block. The G/B isn't a powerchord though!

BACKING – TRACK 13

TAKING BACK SUNDAY: Makedamnsure – interlude

TRACK 12

Em

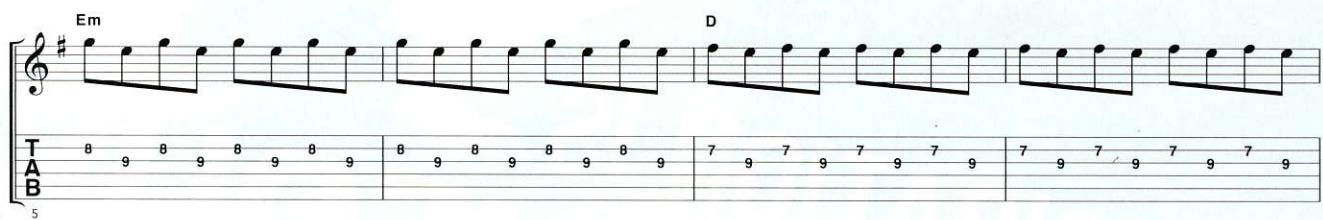


2:06 let ring throughout

TAB

1

D

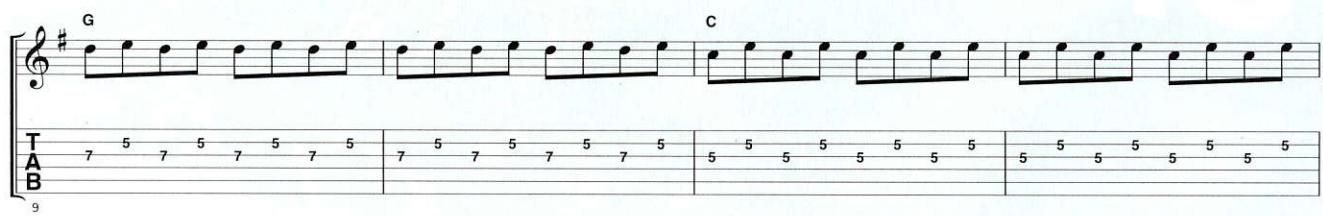


TAB

5

G

C

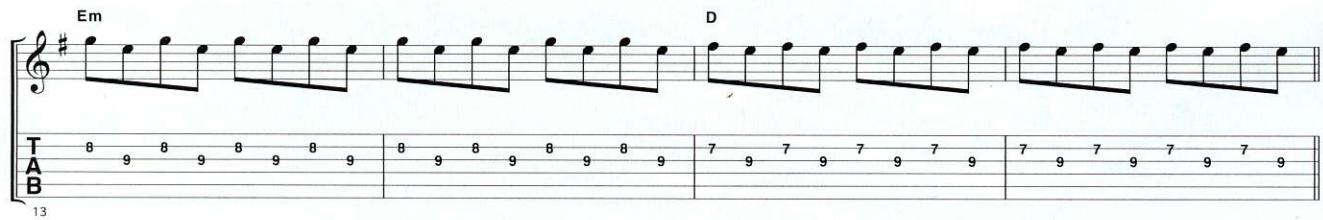


TAB

9

Em

D



TAB

13

Switch to a clean sound here and let all the notes ring out together. In bars 1 to 8 use a downstroke to pick all the notes on the second string but use upstrokes for the third string. Reverse this picking approach in bars 9 to 12.

BACKING – TRACK 13

LEARN TO PLAY ★ MAKEDAMNSURE

TAKING BACK SUNDAY: Makedamnsure – octave riff

TRACK 12

N.C.

2:34

Play 3 times

TAB

1

Play these octave shapes either with your first and third fingers or your first and fourth fingers, depending on which feels most comfortable. Try to use the sides of your fretting fingers to mute out the unused strings.

BACKING – TRACK 13

TAKING BACK SUNDAY: Makedamnsure – outro chorus (rhythm guitar)

TRACK 12

G

8va-

2:47

TAB

1

G

D

TAB

5

Rather than repeating the powerchords seen in the previous choruses, the outro chorus uses higher register inversions of the three main major chords. Orchestrating two guitars like this is a good way of expanding the sound.

BACKING – TRACK 13

TAKING BACK SUNDAY: Makedamnsure – outro chorus

TRACK 12

G⁵

8va-

let ring

3:01

TAB

1

TAKING BACK SUNDAY: Makedamnsure – outro chorus (cont'd)

TRACK 12

G/B
(8th)

5

G

rall.

G⁵

9

This part is similar to the earlier choruses but as the piece comes to a close there's a gradual slowing down. This is marked with a 'rall' (short for *rallentando*) in the tab.

BACKING – TRACK 13

END

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Velvet Revolver

GET OUT THE DOOR

Use the B minor pentatonic scale to play Slash's ripping chorus lick. And listen out for his cool talkbox solo too!

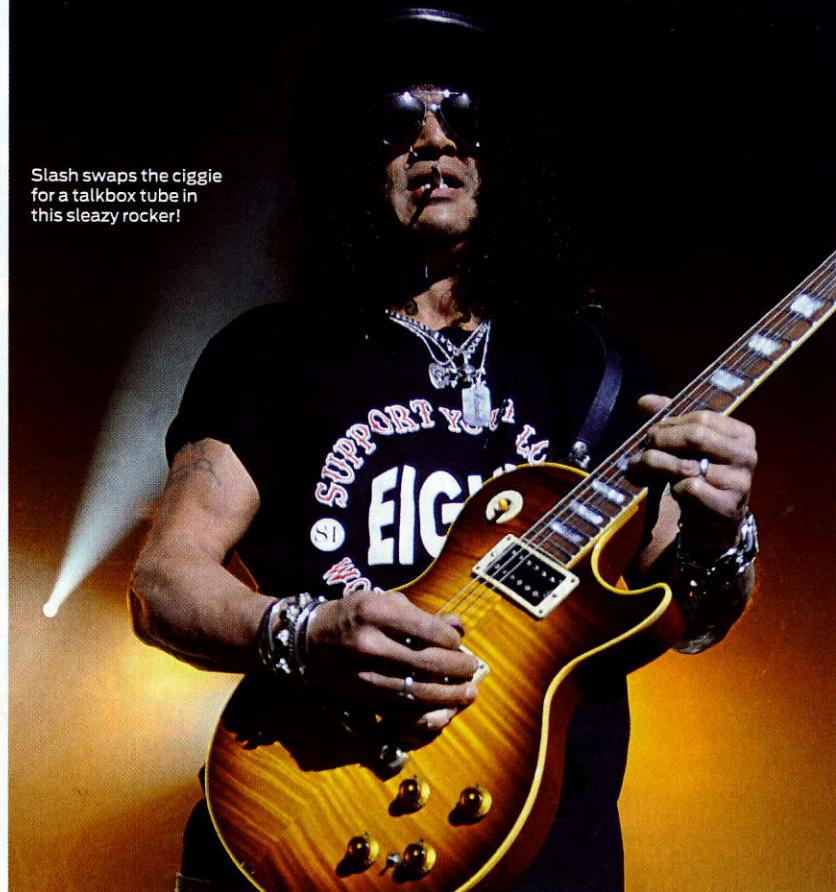
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WORDS AND MUSIC BY
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Both Slash and rhythm guitarist Dave Kushner use drop D tuning on *Get Out The Door* – the third single from Velvet Revolver's second album, *Libertad*. This makes for easy riffing with powerchords rooted on the sixth string because you only need to use one finger barred across three strings.

The fingerings for the doublestops in Slash's middle section lead lick can be tricky, especially as you have to change position as you play each lick along the length of the strings. Slash slides between positions to make some of these changes easier.

Slash also used a Dunlop HT-1 Heil Talkbox in his solo, which is controlled by a tube that you put into your mouth, changing its shape to create

Slash swaps the cigarette for a talkbox tube in this sleazy rocker!

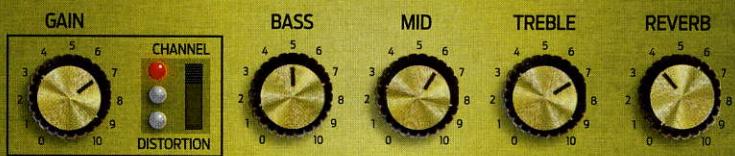


wah-like vocal sounds. It's not an easy device to master, so if you want a less dribble-inducing option, use a multi-fx pedal with a talkbox simulator that's controlled by an expression pedal (we used one on Native Instruments Guitar Rig 3). ■ SIMON YOUNG

LEARN THIS AND YOU'LL BE ABLE TO

- Play one-finger powerchords with your first or third fingers
- Play the B minor pentatonic scale and a lick using this scale
- Play unison bends and a huge three-fret string bend!

Getting the Sound



Slash uses Gibson Les Pauls through Marshall amps, so go for a thick, warm valve distortion using a bridge humbucker. For the bridge melody, add some slow, heavy flanging and distortion. The chorus melody has some delay and a pitchshifter set down an octave.

TECHNIQUE FOCUS: B minor pentatonic lick

CHORUS LEAD LICK

Bar 1 shows the B minor pentatonic scale. Thousands of famous solos have used this scale in various keys so practise it before you try playing bar 2. This awesome lick in bar 2 is Slash's chorus lick and it's based almost entirely on notes from the B minor pentatonic scale.

VELVET REVOLVER: Get Out The Door – intro

TRACK 14

1.29

TAB:

```

T A D B
A 7 9 9 9
B 7 9 9 9
D 7 9 9 9

```

TAB:

```

T A D B
A 7 9 9 9
B 7 9 9 9
D 7 9 9 9

```

Fret the A5 chords with your first finger but switch to your third finger for the B5 chords – the drop D tuning lets you play these with one finger. Use your first and third fingers for the D5 and E5 chords, barring across the third and fourth strings with your third finger.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – verse/bridge

TRACK 14

TAB:

```

T A D B
A 9 9 9 9
B 9 9 9 9
D 9 9 9 9

```

Having fretted the final A#5 chord of the intro with your first finger, use your third finger to fret the initial B5 chords in the verse riff. Use your first finger for the F#5 chords and your third finger once again for the G#5 chords. Use downstrokes throughout.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – pre-chorus

TRACK 14

TAB:

```

T E B G A D B
A 9 9 0 2 2 2
B 9 9 0 2 2 2
D 2 4 4 6 7 7
A 4 5 5 5 7 7

```

Fret the initial B5 with your second finger, but switch to your first finger for the E5 and the slide into the F#5 chords. Use your first and third fingers for the C#5 and D5 chords. Use the palm of your picking hand to mute the strings between chords and use downstrokes throughout.

BACKING – TRACK 15

LEARN TO PLAY ★ GET OUT THE DOOR

VELVET REVOLVER: Get Out The Door – chorus lead lick

TRACK 14

B5 D5 E5 D5 A5 B5
0:41 BU 10(12) 10
T E B G D A B D A B D
A 9 7 10 9 7 10
B 1

Play 4 times

This is essentially a B minor pentatonic lick – the only note that's not from the scale is the 9th fret G# note in bar 1. Practise this scale (shown in the 'Technique Focus' on p.106) before trying this lick so you get a good idea of which fingers to use.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – bridge melody

TRACK 14

B5 F#5 G#5 A#5 B5 F#5 G#5 A#5
0:56 w/heavy slow phasing RP
T E B G D A B D A B D
A 7 9 7 4 6 6 0 8 9 7 4 6 6 0
B 1

This is a relatively simple melody played on the sixth string so almost any fingering will suffice. However, it's easier to change positions efficiently if you use either your third or fourth fingers for the higher notes, and your first or second fingers for notes lower down the neck.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – middle section riff

TRACK 14

B5 A5 B5 A5 B5 A5 D5 A5
1:44 Play 4 times
T E B G D A B D A B D
A 9 9 9 9 7 9 9 9 7 9 9 9 7 7 7 0 7
B 1 □ V V V V

Fret the initial B5 chords with your third finger. This places you within easy reach of the A5 chord with your first finger. Notice that a lot of the chords are on offbeats. You can time this accurately by picking with downstrokes on the main beats and upstrokes on the offbeats.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – middle section (lead guitar)

TRACK 14

B5 A5 B5 A5 B5 A5 A5
2:00 Play 4 times
T E B G D A B D A B D
A 10 10 7 9 9 5 7 7 3 5 5 9 .
B 1

You can use almost any fingering pattern for the 7th to 9th fret doublestops in bar 1. For the slide into bar 2 it's probably easiest to start out with your second and third fingers on the final chord of bar 1, sliding onto your third finger in bar 2.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – solo

TRACK 14

1

5

8

11

Slash created the 'vocal' effect of this solo with a talkbox. We used the talkbox simulator in Guitar Rig 3, but you can use a wah-wah pedal for a similar effect – press your toes down to boost the mid range in much the same way as opening your mouth with a talkbox.

BACKING – TRACK 15

VELVET REVOLVER: Get Out The Door – outro

TRACK 14

1

Use downstrokes throughout this riff to create a heavy feel. Fret the initial B5 with your third finger to place you in position for the A#5 and A5 with your second and first fingers respectively. Mute the strings with the palm of your picking hand for the rests on beat 2 of both bars.

BACKING – TRACK 15



Phil Demmel



In his last instalment, Phil shows you how to play monster metal riffs with drop-tuned powerchords



No metal tune would be complete without a strong powerchord riff. These chords have two notes: the root note (that gives the chord its name) and the note a perfect 5th above that. For example, an E5 powerchord consists of the root E note

and a B note, a 5th higher. On the video, Phil talks about powerchords having a "root, 3rd and 5th" but what he means is that it's the 3rd that decides whether the powerchord acts as a major or minor chord.

Machine Head's drop B tuning means you can play powerchords with

one finger. TG showed you how to detune in Phil's first column in TG186, but you can play all the riffs by tuning your sixth string down a tone to D. You'll be playing three frets higher than Phil, but your guitar will be in tune with itself. ■ *For more information visit www.machinehead1.com*

EXAMPLE 1: palm-muted chugging riff

ON YOUR TG CD

Phil's first example demonstrates palm muting with downstrokes to create a 'chugging' effect. There are no chord changes to worry about so focus on keeping your picking hand loose, resting it gently against the strings by the bridge to create the muting effect.

EXAMPLE 2: palm mute with accents

ON YOUR TG CD

Here, Phil combines unmuted and muted chords. The chords marked with a '>' sign should be played slightly louder than the others, so release the palm mute to let the strings ring out a little louder. Again, use downstrokes throughout for the best effect.

EXAMPLE 3: riff with pinched harmonics

ON YOUR TG CD

Finally, Phil brings in squealing pinched harmonics to add more power to his riffs. You can do this by touching the string with the thumb of your pick hand just as you pick the note. Take your time to find the 'sweet spot' that provides the loudest squeal.



Preston Reed

TG looks further into our guest acoustic maestro's incredible technique with a percussion workout for both hands



Preston demonstrates his percussion technique this month with a straightforward rhythm example that has a few added harmonics for good measure. Bars 1 to 9 feature the basic percussive groove in a raw, stripped-down style. It's hard to co-ordinate both hands together so practise the

part for each hand separately at first. This approach makes a huge difference, and you should find that the individual parts for each hand are surprisingly simple.

In bars 10 and 11 Preston replaces some of the fret-hand percussive strikes with hammered-on harmonics at the 12th, 5th and 7th frets. Use

your first or third finger to strike all six strings directly over the frets for the best effect, and make sure that you play each harmonic on an offbeat. You're not necessarily looking for perfect harmonics here though – just try to achieve an interesting colouration of the sound. ■ For more info visit www.prestonreed.com

EXAMPLE 1: percussion tab and notation guide

ON YOUR TG CD

Preston uses his pick hand to create a bass and snare drum effect. We've notated these symbols in bars 1 and 2. He also strikes the strings and the upper bout of the body with his fret hand, which we've shown in bars 4 and 5.

EXAMPLE 2: percussive groove

ON YOUR TG CD

The key to this piece is separating your pick hand and fret hand parts and practising them one at a time. All the fret hand notes have their stems pointing upwards in the notation, while the pick hand parts have their stems pointing downwards.



Paul Gilbert's School Of Shred

Following on from TG's How To Improvise feature last month, Paul shows you how to start your solos by establishing a groove



While it's great to learn new licks (especially from the likes of Paul Gilbert!) it can be even more fun to work on the creative, improvisational side of things too. Like a lot of Paul's legendary riffs and licks, improvisation begins with a groove, so you'll need to keep his string-muted

rhythm in the back of your mind. Paul improvises his lick by singing it before he transfers it to his guitar. Even if your voice isn't that great, singing is a fantastic way of coming up with new ideas because it frees you of your technical limitations on the guitar.

Paul then mimics his improvised vocal melody on guitar, with all its

subtle nuances. Remember to put all the musical devices you have at your disposal to good use, just as Paul does. Slides, vibrato, staccato and bends, for example, all stop the melody from being one-dimensional and help you to create fluid, vocal-like effects. ■ For more information visit www.paulgilbert.com

EXAMPLE 1: string-muted rhythm

ON YOUR TG CD

Follow the accents carefully, remembering to stress these beats, while the others should be slightly quieter. It can be helpful to think of this as a drum rhythm, with the accents being snare drum hits.

EXAMPLE 2: melody

ON YOUR TG CD

This is the melody that Paul starts out by singing. Try this same technique with your own ideas, and see how quickly you can transfer them to guitar. Practise this lick slowly before you try combining it with the string-muted rhythm.

EXAMPLE 3: string-muted rhythm and melody

ON YOUR TG CD

The final example mixes up the first two ideas, so you need to be fluent playing both before you attempt this. Maintaining a relaxed and free pick hand ensures that your groove remains consistent, especially as you swap between the muted rhythmic strikes and the melodic phrases.

TRANSCRIPTION: STEVE ALLSWORTH

JESSE WILD



**MODERN
MASTERS**

ON YOUR
**TG
CD**

Peter Buck

Get inspired by the pioneering sounds and techniques of the most important guitarists from the last 30 years

FACT ME!**PETER BUCK****REM****OTHER BANDS:****BEST TRACK:****BEST ALBUM:**
Out Of Time**SIGNATURE
TECHNIQUE:**

REM's Peter Buck has been passionate about music from an early age and still maintains an estimated 25,000 strong collection of diverse records, old and new. When it comes to his own music, Peter is just as intense, though he regards the guitar as more of a textural accompaniment tool than a solo instrument.

You rarely hear the guitarist playing 'conventional' minor pentatonic or blues scale-based solos – listen out and you'll find that he favours licks and riffs that are more centred around the melodic structure of the songs. The guitarist is very much a 'team player' – he rarely discusses his musical life before REM or the specifics of his technique beyond how it fits into the band as a whole.

Peter has played Fender, Gibson and Danelectro guitars in the past, but he's most famously associated with Rickenbackers and takes several of them out with him on the road. His best known guitar is a Rickenbacker 360 model, in Jetglo black finish,

which has featured on every REM recording and tour. It was stolen in Helsinki in 2008, but thankfully safely returned after a short time!

For his backline, Peter relies on an old Silvertone amp and a Vox AC30, with the tone and volume controls set to their middle (12 o'clock) positions. He uses flanger, phaser and volume boost effects from a 1970s Ibanez multi-effects rack. Buck's tone is usually lightly driven, but he's not averse to boosting the distortion if the song asks for it.

Signature jangle

Peter uses very heavy strings, starting with a .013 for the top E. You need a fair bit of strength to play heavy strings like this but the benefit is a much weightier sound. This is especially useful for making licks

played through the clean channel of an amp cut through the mix.

Peter's technique is very distinctive, often mixing fretted and open notes in melodic lines, arpeggios or chords. The resulting jangle is a real REM signature. Check out Examples 1 and 2 on the next page to hear TG's take on this style of playing. When Buck plays a solo part, he steers clear of classic blues licks, choosing a more angular, atonal approach. Example 3 shows some natural harmonics tremolo-picked along the fifth and sixth strings, which emulate the sound of a flanger as you move your finger along the string. You could add a real flanger and a little more gain to exaggerate this effect. Peter sometimes plays a mandolin and we've profiled this aspect of his style (for guitar) in Example 4. ■ RICHARD BARRETT

"PETER BUCK FAVOURS LICKS THAT ARE CENTRED AROUND THE MELODY AND THAT FIT INTO THE BAND'S SOUND AS A WHOLE"

2 of the best

**HINDU LOVE GODS****YEAR: 1990**

THE SKINNY: With less glossy production than REM, this self-titled album shows Peter's Ricky in a harder country-blues context

**OUT OF TIME****YEAR: 1991**

THE SKINNY: This is a great introduction to Peter's jangly hooks, with hits like *Shiny Happy People* and *Losing My Religion*

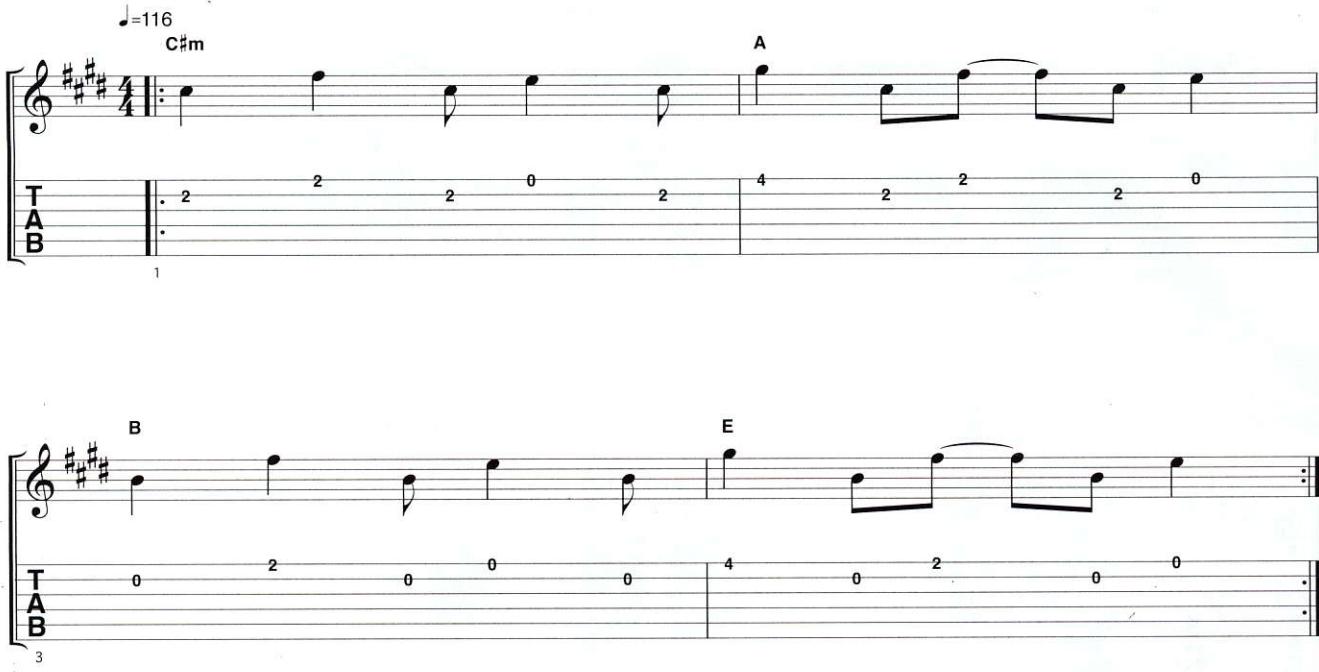
Peter Buck adds beef to his signature jangle with heavy strings



EXAMPLE 1: hook lick

ON YOUR TG CD

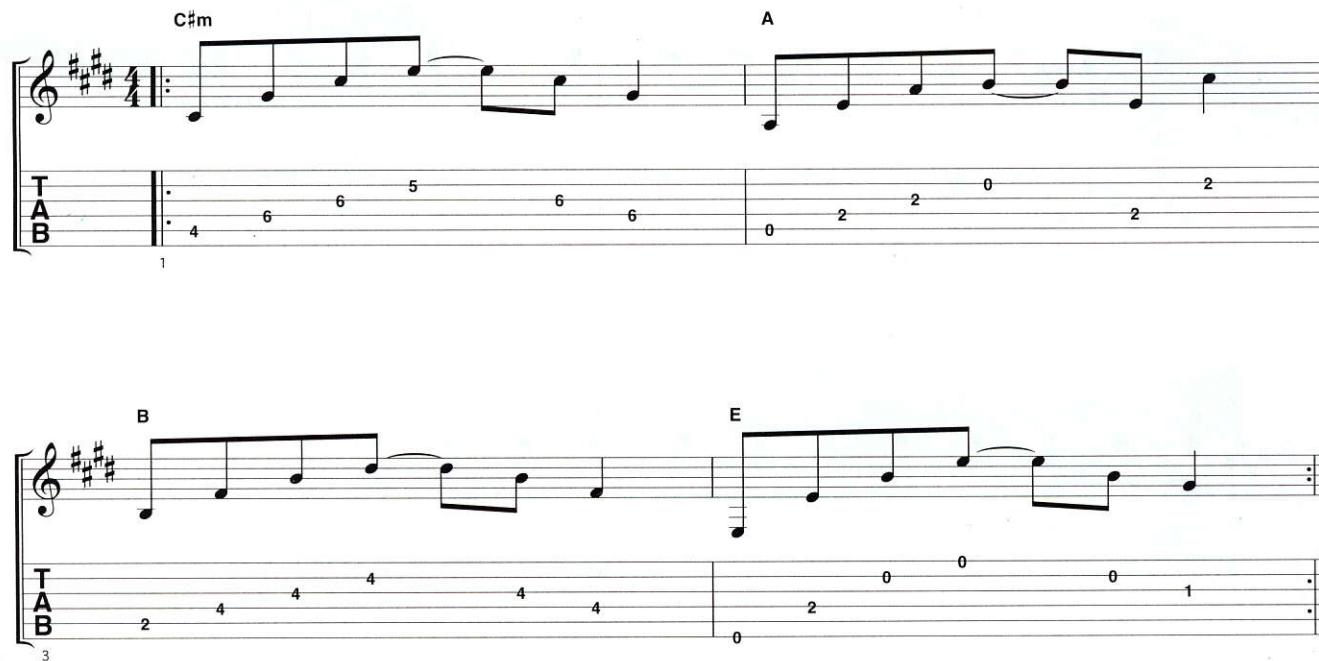
GUITARS AND BACKING: RICHARD BARRETT



This open position melody lick is a great example of the kind of hook Peter Buck likes to play. It's not particularly difficult, but the cleaner it's played the better, so take your time getting to know it.

EXAMPLE 2: jangly arpeggios

ON YOUR TG CD



These arpeggiated chords layer with the overdubbed strummed rhythm guitar to create a wide, textured sound, commonly referred to as 'jangly'. Feel free to vary this pattern, but keep the timing consistent.

EXAMPLE 3: tremolo-picked harmonics

ON YOUR TG CD

C#m

NH

A

† move harm. slowly from 12th to 3rd fret

† 3rd to 12th fret

B

† 12th to 3rd fret

E

† 3rd to 12th fret

This no holds barred harmonic freak-out demonstrates Peter's more experimental side. Simply move the harmonic up and down the fretboard while tremolo picking as fast as you can. This gives a flanger-type effect and is a trick also loved by U2's The Edge.

EXAMPLE 4: mandolin-style effect

ON YOUR TG CD

C#m

9 9 9 9 9 9 | 9 9 9 9 9 9

A

9 9 9 9 9 9 | 10 10 10 10 10 10

B

7 7 7 7 7 7 | 5 5 5 5 5 5

E

7 7 7 7 7 7 | 5 5 5 5 5 5

Using only downstrokes, this mandolin-style part contrasts descending lines with static notes, creating occasional dissonance. Try accenting the first and fourth quaver in each bar for a more dynamic sound.

Funk rhythm



New DVDs!

Rockschool DVDs accompanying the guitar grade books (Debut to Grade 3) are now available. For more info, as well as all technical exercises, videoke pieces and tips on aceing your exam, visit www.rockschool.co.uk or www.musicroom.com to order your copy.

The roots of classic funk music lie in gospel, R&B, soul and jazz – all genres of music where a sense of groove is vital. This is also true as you go into Rockschool's Grade Five exam with the tune *All Funked Up*. Its funky 9th chords and sparse sounding melodies

require a tight sense of rhythm and a feel for the underlying groove.

Most of the chord playing in *All Funked Up* is based on a 16th note groove. The music is broken down so there are four rhythmic strikes to every beat of the bar. Use a regular alternate strumming pattern (down, up, down,

up) to maintain the 16th note groove. Funk strumming is often heavily syncopated, so the music frequently has emphasis on offbeat notes, which you play with upstrokes. Our exercises below are designed to help you master the complex 16th note rhythm parts in *All Funked Up*.

EXAMPLE 1: basic 16th note strumming

ON YOUR TG CD

This is the 16th note strumming pattern that forms the basis for the following exercises. There are no muting or funky rhythms to contend with here, so focus on strumming evenly with alternating downstrokes and upstrokes.

EXAMPLE 2: syncopated groove 1

ON YOUR TG CD

F#⁹

TAB

.	9	9	X	9	X	X	9	9	X	X	9	X	X	9	X	X	.
.	9	9	X	9	X	X	9	9	X	X	9	X	X	9	X	X	.
.	8	8	X	8	X	X	8	8	X	X	8	X	X	8	X	X	.
.	9	9	X	9	X	X	9	9	X	X	9	X	X	9	X	X	.

Here you add muted, percussive strums. Wherever you see 'X' marks in the tab just release the pressure off of your fingers so that the strings mute out. As with Example 1, you should be using constantly alternating downstrokes and upstrokes.

EXAMPLE 3: syncopated groove 2

ON YOUR TG CD

F#⁹

TAB

.	9	9	X	9	X	X	9	X	X	X	9	X	X	X	9	X	X	X	9	9	X	9	X	X	X	9	.
A	9	9	X	9	X	X	9	X	X	X	9	X	X	X	9	X	X	X	9	9	X	9	X	X	X	9	.
B	.	8	8	X	8	X	X	8	X	X	8	X	X	X	8	X	X	X	8	8	X	8	X	X	X	8	.
.	9	9	X	9	X	X	9	X	X	X	9	X	X	X	9	X	X	X	9	9	X	9	X	X	X	9	.

This is a heavily syncopated exercise to test your sense of pulse. Keep your pick hand strumming throughout and check out the video in the Rockschool section of your TG CD to see this technique in action.

EXAMPLE 4: doublestops

ON YOUR TG CD

Guitar tablature for a solo section. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff is labeled "TAB". The tablature consists of six measures. Measures 1-4 show a repeating pattern of three notes per measure: 10, 9, 7; 11, 9, 7; 5, 6; 4, 4. Measure 5 is a single note at position 10. Measure 6 ends with a fermata over the 10th string.

These doublestops are best approached with a fingering that facilitates an easy movement up and down the neck. Practise this exercise first, and then use the fingering shown in the notation to play the relevant section of the PDF (from your TG CD) for *All Funked Up*.

Accompaniment

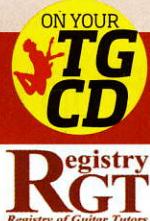
Use the chords you've already learned to play along with another player or singer - it's your first step towards jamming

Being able to accompany yourself or someone else singing or playing is one of the fundamental skills every acoustic guitarist needs, so from Grade One onwards the RGT acoustic exams feature an Accompaniment section as a core part. The examiner

plays an eight-bar melody on guitar, while you're given a chord chart that matches the melody. The range of chords reflects that set for the grade.

After you've heard the melody twice you should play through the chord chart, accompanying the examiner while he/she plays the melody twice

more. You can use any style of strumming or fingerpicking as long as it suits the mood, style and timing of the melody. There are only three different chords at Grade One, and each chord lasts two bars. Try to include some rhythmic variety so both verses don't sound the same. ■



Exam info

Obtain a FREE electric guitar exam info pack, detailing the requirements for all grades, by contacting RGT on 01424 222222 or download it at www.RGT.org.uk. The grade handbooks are available from BooksForGuitar.com.

EXAMPLE 1: example chord chart

ON YOUR TG CD

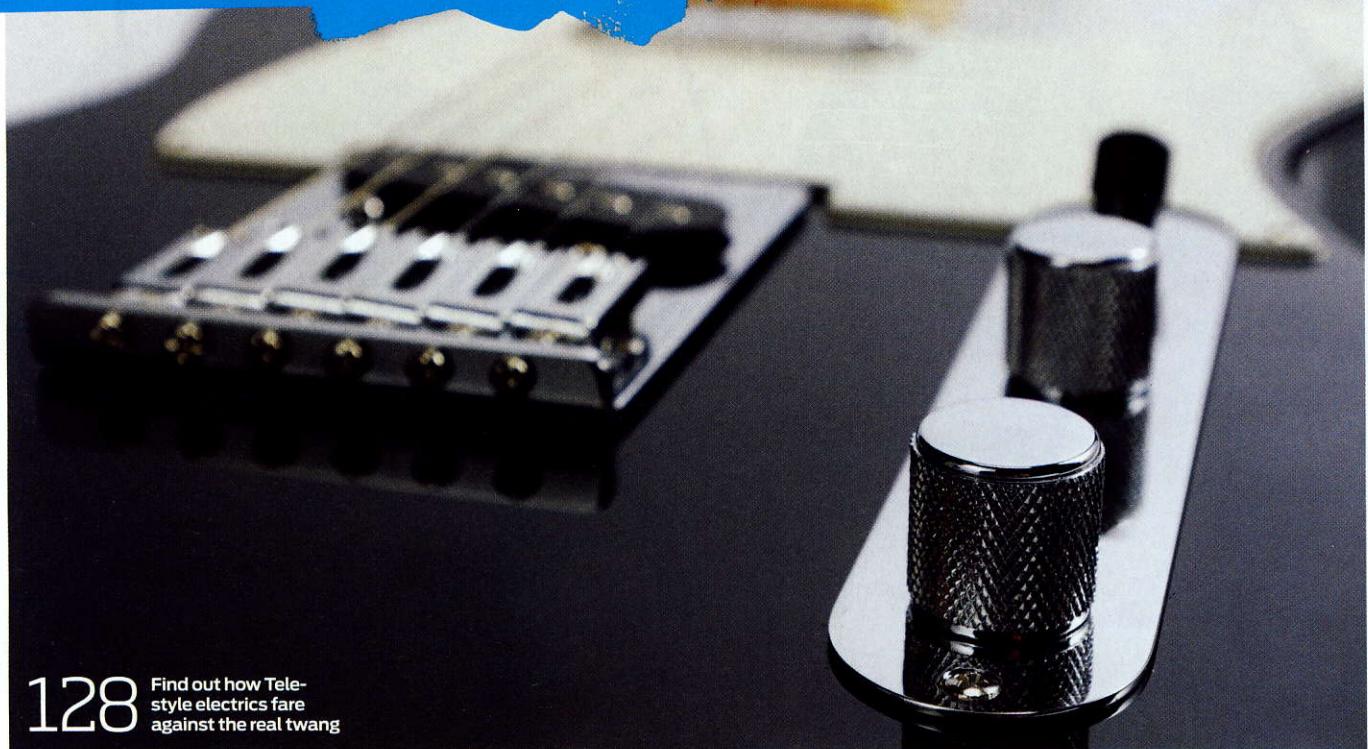
This is a typical chord chart that you'll have to follow in the exam. Take the opportunity to familiarise yourself with the chords while the examiner plays the melody for the first and second times. You'll be assessed on how you play on the third and fourth times through.

EXAMPLE 2: example melody

ON YOUR TG CD

Listen carefully to the melody and try to play an accompaniment that fits musically with the timing and style of the tune. While you'll be shown the chord chart you won't be allowed to see the melody notation, so you'll have to improvise by ear.

Rocked & Rated



128 Find out how Tele-style electrics fare against the real twang



Welcome

We've made a few changes to TG's Rocked & Rated section. Starting this issue, you'll notice the Experts Panel introducing you to the people who bring you TG's reviews each month. We're also making the reviews more detailed, so you can get more information about what we think of each product. And if there's any gear you'd like to see undergo a TG workout, feel free to email your suggestions to me at Stuart.Williams@futurenet.com.

Stuart Williams –
Reviews Editor

Reviews, buying advice and technical questions answered. All in language you understand

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Ratings



Superb: a Total Guitar Best Buy



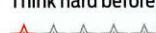
Excellent product, worth the money



Above average, worthwhile kit



Think hard before parting with cash



Don't even think about it



Group Test Winner

Every product in our Group Test is rated against its rivals. The overall winner of the Group Test receives this award.

Meet the experts



JAMES UINGS
Former TG Music Editor
James is a software specialist who writes a 'Guitar Lab' column on recording guitars for TG's sister mag Computer Music.



STEPHEN LAWSON
TG Editor Stephen Lawson has been a gigging guitarist for the past 15 years and has recently added teaching and session work to his CV.



HENRY YATES
Having misspent his youth on both sides of the guitar shop counter, Henry's role as a pro reviewer has seen him thrash every significant axe on the rack.



JONNY SCARAMANGA
Jonny is a guitarist and songwriter who has been gigging since he was 11. He also teaches at BIMM in Bristol and has played on the BBC and ITV.



ED MITCHELL
Ed Mitchell has been mending broken axes for more than 20 years. If your pride and joy is giving you gip, Ed and his legendary Shed have got your back.

Rocked & Rated





£559

Gibson Joan Jett Melody Maker

Gibson's first female signature artist delivers a guitar with serious balls

The first thing you may think when you see the new Gibson Joan Jett Melody Maker is, 'What a damn fine looking guitar.' You just might follow that up with, 'Er, so who's Joan Jett?'. Probably best known as a member of all-girl punk legends The Runaways, and for her 80s hit *I Love Rock N Roll*, Joan links the 70s glam of Leather Tuscadero from *Happy Days* (ask your folks!) with today's punk rock goddesses like Brody Dalle and Allison Robertson of The Donnas. If you need to know any more about the Jettster, try Wikipedia... we've got a guitar to test!

The sizzle: The Gibson Melody Maker was originally launched as a single cutaway Les Paul style model in 1959. Designed as a student guitar, it later became popular with 60s garage punk bands and is now an affordable classic. Joan's signature Melody Maker is based on the double cutaway model launched in 1961. A reissue of the '59 model with a singlecoil pickup is currently available at £399. Like Joan's guitar, it's made in the US.

Jett's Melody Maker is like a muscle car. The slim mahogany

body exudes 60s cool but there's some serious firepower under the hood. When Joan bought her MM in 1977, she fitted a Red Rhodes Velvet Hammer humbucker in place of the singlecoil. Gibson has replicated the hot output of the Rhodes item on her signature with its own Burstbucker 3.

Other cool details include a reassuringly sturdy kill switch and a thick black vinyl scratchplate. You also get an ebony fingerboard, 'witch hat' control knobs and a set of Grover Mini machineheads. The whole package is topped off with a worn white finish that helps add to the guitar's vintage vibe.

We say: If you were intent on improving on the simple brilliance of a vintage Melody Maker, you'd have beat it to hell and fitted a hot humbucker. Joan's saved us a lot of trouble, then. The guitar is lightweight, balances perfectly on a strap and plays great straight from the case thanks to its slim C-profile neck. After some initial tuning problems, which were solved with a bit of judicious string stretching, our time with Jett's baby was all gravy.

The star of the show is the Burstbucker 3 humbucker.

Basically an over-wound PAF, this beast can be a bit spiky played clean – backing off the guitar's volume control a touch helped – but the overdriven tone is boss, something like a great SG, in fact. The kill switch is fun. Get some squealing feedback going and flick the switch back and forth for some Pete Townshend-style Morse code mayhem. Yep, we love this guitar.

In *I Love Rock N Roll*, Joan Jett encouraged us to "put another dime in the jukebox, baby". Sod that! For the foreseeable future all of our loose change will be going towards buying her brilliant new signature guitar.

Henry Yates

At a glance

Gibson Joan Jett Melody Maker

BODY: Mahogany
NECK: Mahogany, set-in

FINGERBOARD: Ebony, with dot inlays
FRETS: 22
SCALE: 24.75"
PICKUPS: 1 x Gibson 'zebra' Burstbucker 3 humbucker

CONTROLS: 1 x volume, 1 x tone, kill switch
HARDWARE: Chrome
FINISH: Worn white
CONTACT: Gibson
WEB: www.gibson.com

SUMMARY

For: Old-school looks and that killer humbucker!

Against: Single pickup format may alienate some



TG says... It's a Runaway success



"THE STAR OF THE SHOW IS THE BURSTBUCKER 3. IT'S A BIT SPIKY WHEN PLAYED CLEAN AND THE OVERDRIVEN TONE'S LIKE AN SG"

At a glance**Marshall MG15FXMS**

TYPE: Solid state
OUTPUT: 15 watt
SPEAKER: 2x 1x10 cabinets
CONTROLS: Gain, bass, mid, treb, reverb, vol, FX, master, channel, tap store
SOCKETS: In, phones, aux in, speaker out, footswitch
WEIGHT: 18.7kg
DIMENSIONS: 960x385x240 mm
CONTACT: Marshall Amplification 01908 375411
WEB: www.marshallamps.com

**■ Channel switch**

The switch glows green or red depending on which channel you've selected

■ Tap switch

This function adds extra control to the effects section

■ Aux input

The aux input allows you to play your MP3 player through the amp

£329

Marshall MG15FXMS

Marshall delivers an all-round practice solution that lets you get a head

Practice amps have been given a bit of a bad wrap over the years. The nature of their cost-effective portable design can sometimes mean that your guitar is fed through a rudimentary circuit and then pumped out the other side by a small speaker. The resulting tone serves its purpose, but goes little way towards being truly impressive.

What if the humble practice amp could command some respect, rather than languishing unloved in the corners of hundreds of bedrooms over the country? It's a grand idea, but how is a practice amp ever going to be considered cool? Let's ask the Marshall MG15FXMS.

The sizzle: This isn't the first time Marshall has offered a stack in a smaller practice amp format – previous incarnations include the MG15MSII and Zakk Wylde signature model. But the MG15FXMS takes it a few steps further with four channels, five digital effects, three-band EQ and footswitch compatibility. The optional (£39) footswitch provides a display for the built-in tuner, and the presets are stored safely in the internal memory.

The head plugs into a pair of 1x10 cabinets, and when fully assembled the stack stands just shy of a metre high. Marshall uses the words "innovation,

functionality and tone" to describe the MG range of amps, and although we like the style of the mini stack, we're also keen to see if it has the substance to back it up.

We say: The head's four channels (Clean, Crunch OD1 and OD2) cover most bases. The Clean channel is exactly that, with its glassy tones staying true even with the gain turned up high. A flick of the first channel switch puts you in Crunch mode, which works well for indie and blues, giving a bit of dirt to your sound, while OD1 and OD2 are the go-to place for rock and metal tones. The distortion on the MG15FXMS is pure analogue and there's plenty of it too; you can go from classic to cranked with ease by using the EQ and gain controls. The effects section is simple but complementary on all channels, and the inclusion of the Tap switch is a valuable one.

Being designed for home use, this amp isn't about power, so the extra speaker cab serves as a way of delivering added depth and tone to your sound. Combine this with the footswitch option and auxiliary input and you're left with an all-round practice solution. It may cost a bit more than its single speaker combo equivalent but we reckon that for some, it's definitely worth it.

Stuart Williams

SUMMARY

For: Style and substance in an affordable package
Against: The FX section offers minimal control



TG says... He ain't heavy... he's a mini-stack



Rocked & Rated

Sparrow
Twangmaster Pro

Blade Delta
Standard



Group Test

Telecaster-style electric guitars

The twang is the thang in this month's Group Test, as TG rounds up four Tele-style electrics that offer no frills but plenty of thrills

WORDS HENRY YATES



Fender
Standard
Telecaster

Vintage
Advance
AV2 S3



Flip the page to
find out which one
won our Group Test
head-to-head

For a man who is generally on his eighth vodka and orange, Keith Richards talks a lot of sense. "I've lost count of the guitars I've owned," the leathery Rolling Stones hero croaked in one interview, "but it's amazing when you think that Leo Fender invented the Telecaster back in 1950 and got it right first time. They still do the job now. I'm like a plumber with his favourite wrench – I swear by them!"

You wouldn't want to take Keef's advice on drugs, women and skincare. But he's right about the Telecaster. Launched in 1950 – when it was initially known as the Broadcaster – this was the first commercial solid electric, with a blank-canvas vibe that's won over everyone from metal gods (Jim Root), indie heroes (Graham Coxon) and effects boffins (Tom Morello), to country cats (James Burton), nu-punks (Deryck Whibley) and stadium rockers (Bruce

Springsteen). Remember the classic 'Les Paul' solo from *Stairway To Heaven*? Played on a Tele, my friend (both pickups selected).

We must point out that only Fender and Squier can legitimately claim to manufacture Telecasters™. Less officially, there are hundreds of instruments that share the snub nose, single cutaway, twin singlecoil vibe that defines this classic design – we have four of 'em right here.

Tele addicts

Considering we've got our hands on a Fender Standard Telecaster (£469), cynics might assume its Group Test rivals represent mere cannon fodder. Not so. Just because Fender is the

official owner of the Telecaster design doesn't necessarily make its model the best on the market. Consider the case of Prince, who routinely rocks out on a \$200 Hohner copy.

We're not gonna make it easy for the Fender, and in that spirit we've lined up three contenders with big ideas. First up is the Blade Delta Standard (£429), a trail-blazing twist on the formula that we hope will get close to the quality of the firm's high-end custom models. From Canada, we welcome the wallet-friendly Sparrow Twangmaster Pro (£329), while all signs suggest the Vintage Advance AV2 S3 (£399) has the firepower to knock the mighty Fender off its pedestal. ■

"THE TELE'S BLANK-CANVAS VIBE HAS WON OVER METAL GODS, INDIE HEROES, COUNTRY CATS AND STADIUM ROCKERS"

Rocked & Rated

Blade Delta Standard

Cutting-edge technology



■ Body

No prizes for innovation, but Tele fans will love this back-breaking alder body

■ Pickups

There's real bite from these pickups, which should suit lead players perfectly

■ Neck

This bolt-on maple neck feels tough as hell, and eats up any style except for shred

All Tele addicts are chronic technophobes. So when we clock the extra dials on Blade's Delta Standard, it's only natural that we're gonna screw up our faces like a grandparent who's just been handed an iPod.

The sizzle: Founded by Gary Levinson, Blade's mission statement to create "advanced concepts" sounds a bit pretentious until you get the results on your lap. The Delta is built on a traditional base –



"the alder body highlights the smoother sounds of the late 60s," agrees the website, "while true singlecoils deliver the punch and bite you'd expect" – but innovation points are scored with a selector boosting highs, lows

or mids. "The onboard Variable Spectrum Control expands sounds to a veritable rainbow of tonal versatility," reckons the Blade brigade, "from basic blues to raunchy rock."

We say: If all the contenders are this good, we've got a problem. The Delta not only feels fantastic (with a weighty slab of alder meeting a chunky maple neck) but offers a twang-tastic clean voice that even beats a Fender when it comes to bisecting a rhythm section. Better still, the

VSC proves to be more than a science project, fattening your tone for rhythm or lead, and bringing innovation to the frosty Tele format. In fact, the only reason this axe isn't popping the champagne is a slight lack of balls under heavier distortion and a bridge that hurts when you rest your palm on it.

SUMMARY

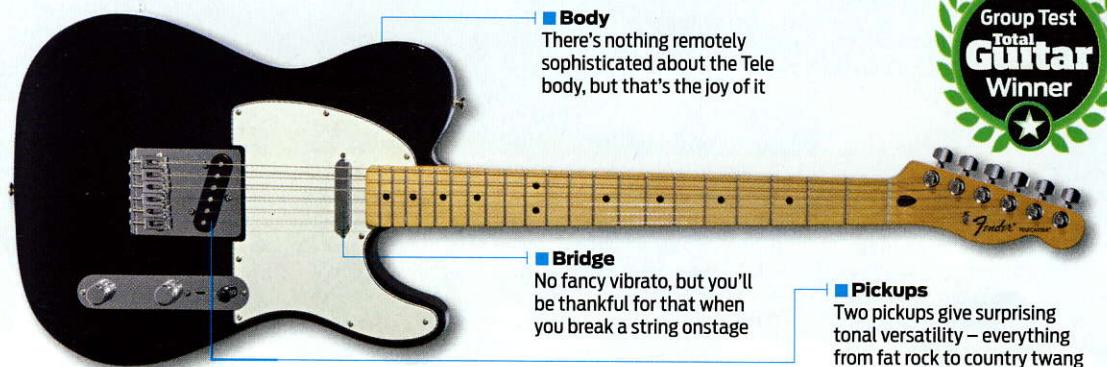
For: Tele vibe, imaginative flourishes
Against: Not the best distorted tone



TG says: It cuts like a knife

Fender Standard Telecaster

Ain't nothin' like the real thing, baby



■ Body

There's nothing remotely sophisticated about the Tele body, but that's the joy of it

■ Bridge

No fancy vibrato, but you'll be thankful for that when you break a string onstage



■ Pickups

Two pickups give surprising tonal versatility – everything from fat rock to country twang

Like sex and the wheel, Leo Fender's greatest invention remains largely unchanged over half a century later. One unrefined slab of wood. 21 frets. Two pickups. No vibrato. Any questions?

The sizzle: How do you facelift the original 50s Tele for a new generation without alienating the purists? Fender reckons its walked the tightrope with this Standard model, whose Mexico origins mean it's cheaper



than the USA equivalent: "The Standard Tele incorporates the best of old and new, offering hotter singlecoils, shielded body cavities, medium jumbo frets, cast and sealed machineheads

and a six-saddle strings-through-body bridge." Other 'new' features (tinted neck, parchment pickguard) are more cosmetic.

We say: It might seem crushingly predictable to award gold to the Fender, but it's a decision based on performance, not preconceptions. This guitar just feels right, with that chunky body and bolted neck offering a no-nonsense platform that means your fingers do the talking. The neck singlecoil punches out

warm rhythm with rare class, the bite of the bridge is still nasal after all these years and the classic 'in-between' setting (every Tele fan's favourite) gives that glorious, idiosyncratic quack that props up some of rock's best moments. Throw in a competitive price and it's all over.

SUMMARY

For: Feel, tone and kudos
Against: Sub £500? No complaints



TG says: The definitive workhorse

At a glance

Blade Delta Standard

BODY: Solid alder
NECK: Rock maple, bolt-on
FINGERBOARD: Rosewood, with dot inlays
SCALE: 25.5"
PICKUPS: 2x singlecoils
CONTROLS: Volume, VSC
HARDWARE: Chrome
FINISH: Two-tone sunburst [pictured], Black, White, Red, Blue
CONTACT: GTR Distribution 0208 252 2554
WEB: www.bladeguitars.com

At a glance

Fender Standard Telecaster

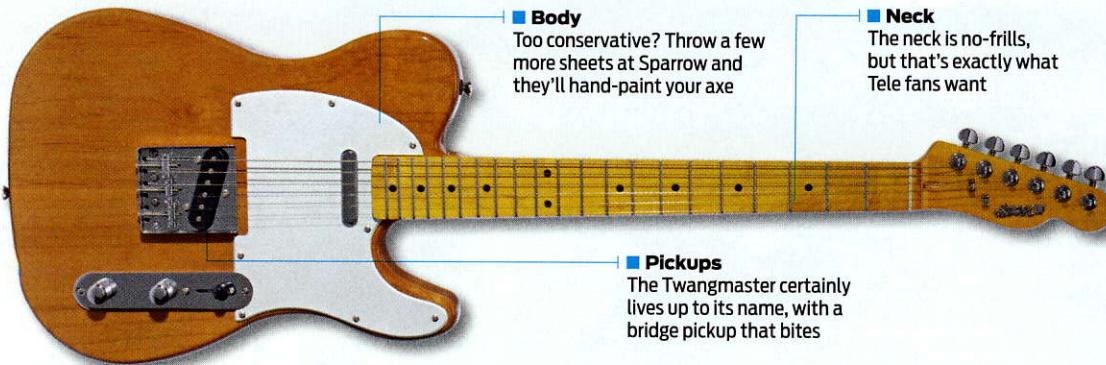
BODY: Solid alder
NECK: Maple, bolt-on
FINGERBOARD: Maple, with dot inlays
SCALE: 25.5"
PICKUPS: 2x Hot Standard Tele singlecoils
CONTROLS: Master volume, master tone, 3-way pickup selector
HARDWARE: Chrome
FINISH: Black [pictured], Blue, Red, Brown Sunburst, White, Wine
CONTACT: Fender GBI 01342 331700
WEB: www.fender.co.uk

"THE FENDER'S 'IN-BETWEEN' SETTING GIVES THAT GLORIOUS, IDIOSYNCRATIC QUACK"

TELECASTER-STYLE ELECTRIC GUITARS **GROUP TEST**

Sparrow Twangmaster Pro

Twang, bang, thank you, man



Body
Too conservative? Throw a few more sheets at Sparrow and they'll hand-paint your axe

Neck
The neck is no-frills, but that's exactly what Tele fans want

Pickups
The Twangmaster certainly lives up to its name, with a bridge pickup that bites

Given that Canadian newcomer Sparrow is staffed by 10 nostalgicists with ceiling-scraping quiffs who profess a love of "classic 50s greasy stuff", the omens are good for this guitar.

The sizzle: The more expensive Twangmaster Boss and Kustom models boast aftermarket pickups, but the £329 Pro employs the same tonewoods and looks like better value to us. With an ash body, it's actually more faithful to the Teles of



the 50s than modern Fenders, while Sparrow is keen to flag up the adaptable voicings of its own-brand singlecoils: "Go from twang to bang with the flick of a switch... The Twangmaster can be bright and jangly with the

traditional rich bell tone, or snarl, bark and bite like a hellcat."

We say: A couple of quibbles. First, our Twangmaster looks a little anaemic without the optional finish. Second, the bridge singlecoil on this specific model is a bit wonky (probably why its output is noticeably quieter). Both are outweighed by a great pound-for-pound performance. True to the Tele mission statement, this is uncluttered simplicity par excellence, with an

accommodating body, neck profile and fingerboard that make good players soar. Tonally, the bridge singlecoil redefines 'twang' – you'll almost want to soften it with your amp's bass EQ – but the neck item makes good on claims of "rich bell tone", with a droolsome voice for rhythm. You could do a lot worse.

SUMMARY

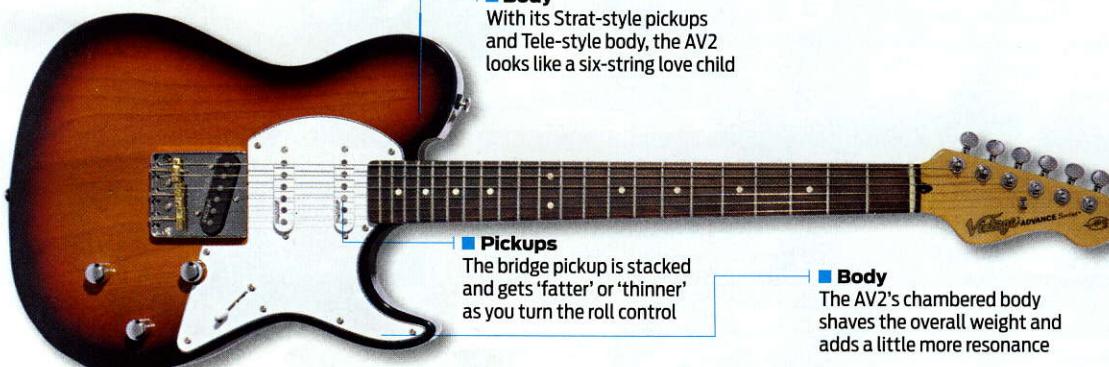
For: Characterful voice, biting tone
Against: Bridge can be shrill



TG says: The Twang is the thang

Vintage Advance AV2 S3

Advance by name



Body
With its Strat-style pickups and Tele-style body, the AV2 looks like a six-string love child

£399

Pickups
The bridge pickup is stacked and gets 'fatter' or 'thinner' as you turn the roll control

Body
The AV2's chambered body shaves the overall weight and adds a little more resonance

We've all had the five-pint conversation about grafting Angelina Jolie's head onto Jordan's body. This is the guitar equivalent, with a Strat-esque trio of pickups astride a Tele-ish singlecut.

The sizzle: Vintage has sure pushed the envelope since letting designer Trev Wilkinson loose on the Advance Series in 2006. Take the innocuous-looking AV2 model, which manages to raise

eyebrows with a chambered alder body ("this gives it a lighter tone, a little more acoustic"), a thumb cutaway ("so it's easier to play the top frets"), a sustain-boosting bubinga heel on the



back of the neck, and a stacked bridge singlecoil that's made fatter or thinner via a roll control.

We say: If the AV2's chambered body is open to debate, then the neck is less divisive, offering a slip-sliding platform that's as good as anything here. Elsewhere, it's mostly good news, with the bubinga heel a reassuring presence, the thumb notch actually working and the roll control unlocking a cracking array of clean voices

At a glance

Vintage Advance AV2 S3

BODY: Chambered alder
NECK: Maple/bubinga, bolt-on
FINGERBOARD: Rosewood with dot inlays
SCALE: 25.5"
PICKUPS: 3x Wilkinson singlecoils (stacked at bridge)
CONTROLS: Volume, tone, roll control, pickup selector
HARDWARE: Nickel
FINISH: Sunset Sunburst [pictured]
CONTACT: JHS 0113 286 5381
WEB: www.jhs.co.uk

(even if the neck/middle items are more Strat-sounding than Tele purists might hope). All of which makes the AV2's slight lack of punch when distorted a let-down – it delivers a racket that's more 'watertight' than truly unforgettable. Give it a road-test before swiping your credit card.

SUMMARY

For: Packed full of smart ideas
Against: Distorted tone lacks balls



TG says: Clever but not for purists

Seymour Duncan stompboxes

This company is best known for its pickups, so let's see how its pedals perform

1 SFX-07 Shape Shifter £169

Tremolo is a fairly simple effect, but the Shape Shifter adds a few extra options. At the heart of the pedal is the Shape function. When it's used with the Wave control it can conjure up almost any type of tremolo, from vintage volume flutters to modern pulsating gated sounds.



2 SFX-04 Twin Tube Mayhem £249

This valve-driven beast has tons of options, and they're all useful for getting a variety of metal tones. As well as having gain by the bucket load, there's a switchable 4/8dB boost and a Mid shift control. As the name suggests it's brilliant if you want a bit of high-gain, er, mayhem.



3 SFX-05 Lava Box £114

This analogue distortion pedal aims to react dynamically to picking attack and the volume control of your guitar. It's also equipped with the six-position Rumble control that rolls off the low end of your sound. It's very musical – a diverse distortion that works for a range of styles.



4 SFX-11 Twin Tube Blue £249

The Twin Tube Blue was launched earlier this year, and it's designed to be a tube front end for blues and classic rock players. There are two channels so you can set a separate volume and gain for rhythm and lead sounds, but the EQ section is shared by both.



5 SFX-09 Double Back Compressor £169

"Finally a compressor that won't squash your tone", says Seymour Duncan by way of introduction. The sound you get is more reserved, and when you use the DoubleBack setting you can blend the highs, mids, lows or entire signal of your clean tone with the compressed sound.



6 SFX-01 Pickup Booster £89

The Pickup Booster was Seymour Duncan's first stompbox, and it gives you up to 25dB of boost. The two-stage resonance control changes the characteristic of your pickup to make a singlecoil resemble the tone of a humbucker – great for fattening up those singlecoils!



1



2



3



4



5



6

FOR STOCKISTS CONTACT:
ARIA UK : 01483 238720/www.seymourduncan.com

At a glance

Faith Saturn Hi Gloss Cutaway

BODY: Solid spruce top, solid rosewood back and sides

NECK: Mahogany

FINGERBOARD: Macassar Ebony

SCALE: 25½"

ELECTRONICS: Shadow SH863

HARDWARE: Gold with black buttons

FINISH: Hi Gloss matt/satin

CONTACT: Barnes and

Mullins 01691 652449

WEB: www.faithguitars.com



It's not your traditional acoustic sound but the Saturn produces a great bright, trebly tone

■ Preamp
This tidy looking preamp offers a wealth of sounds

■ Neck Inlay
Instead of traditional inlays, you get a Faith 'F' at the 12th fret

■ Cutaway
The smooth cutaway lets you play those higher frets with ease

Faith Saturn Hi Gloss Cutaway

Bright tones abound from this highly polished electro-acoustic guitar

British luthier Patrick Eggle is the head honcho of design at acoustic guitar company Faith (owned by Barnes and Mullins). Eggle says that his goal is to redefine what can be expected from an acoustic by using only the finest tonewoods and building techniques. With endorsees such as Maximo Park guitarist Duncan Lloyd and famous Hendrix/Led Zeppelin producer Eddie Kramer onboard, Faith seems like a company you can, er, put a bit of faith into.

The sizzle: The Hi Gloss series does what it says on the tin – the finish of each of the guitars is highly polished to bring out the woods' natural beauty. The Faith website states that the "glossy exterior helps create a tone that is brighter than the [company's other] Natural Series, yet still retains a satisfyingly versatile range". This guitar has a solid spruce/rosewood body, a mahogany neck and a Shadow SH863 preamp complete with volume, bass and treble controls. Oh, and you also get a hard case, which is a bonus for gigging acoustic maestros.

According to Faith, this guitar is an "electrified traditional favourite". While the Saturn is one of the higher priced models available, expert craftsmanship and superb attention to detail

are guaranteed. Eggle's mission is to "create a perfect marriage between material, structure and inspiration". As such, the luthier approaches all of his designs with this mantra in mind. Eggle has been building guitars since he was 15 years old, so he certainly knows the standards he's striving for.

We say: A quick glance at the Saturn and the flawless finish reveals the skill and professionalism that's gone into building this guitar. Its appeal is not only in the looks department, though – the Saturn is also very comfortable to play with its smooth neck and cutaway body. As Faith states, the tone of the guitar is brighter than other acoustics, but it does lose its low end slightly, which results in a loss of that large acoustic sound. However, the sparkly, fresh sound the Saturn produces when you play open chords or finger-picked notes makes up for this, and it still manages to ring out at a decent volume. It may not be your traditional acoustic sound, but there's a definite tonal quality to this guitar.

There are cheaper models available out there, but the Saturn's brighter, more trebly tone sets it apart from the typical jumbo-acoustic sound. It's certainly fresh to our ears!

Roxy Riot

SUMMARY

For: Superb build and playability

Against: Lacking in low end

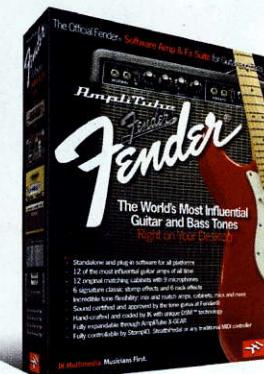


TG says... Reach out and touch Faith



**Stompbox screen**

Even though the six stompboxes are fearsome, we'd have liked a couple more



AMPLITUBE FENDER

£169

The cheapest way to get your hands on vintage-sounding Fender tones

Many amp-simulation developers focus on one product and periodically release updates to add a few new amp and cab models. Since developing AmpliTube 2, IK Multimedia has taken a different approach, releasing separate 'specialist' packages that focus on metal, bass guitar and Jimi Hendrix's most famous tones.

For its latest release, rather than developing a collection of not-so subtly titled lookalikes of classic Fender amps, IK has partnered with the guitar and amp giant to create AmpliTube Fender, the first amp-sim software to feature the official Fender stamp of approval.

The sizzle: AmpliTube Fender is both a standalone unit and a plug-in that works inside a digital audio workstation (DAW) like Cubase or GarageBand. The layout is the same five-screen setup as in the previous versions. First is the super-accurate tuner, then the stompbox screen. These are followed by the amp and cab screens, and finally there's

the rack screen that lets you add effects to the signal after the other units have done their work.

There are 45 emulations of Fender hardware – the most interesting being amps like the '65 Twin Reverb, '59 Bassman, '57 Deluxe, Supersonic and Metalhead. There are also matching cabs to go with every amp and six stompboxes. There's more. You get nine different virtual microphones for various tonal options, the development of which has been overseen by Fender every step of the way to ensure maximum authenticity.

We say: As impressive as AmpliTube's other efforts have been, there's no doubt this is the best so far. Fender's input has elevated the sound quality to the next level. The clean tones on the Twin are crystal clear and full-bodied, while the super-aggressive blues-rock tones of the Supersonic amp respond well when you dig in SRV-style. The Metalhead model is impressive too; it's great for heavy tones and provides some high-gain options among the overdriven tones that

the more classic Fender range of models provides.

We doubt many people could distinguish between the software and hardware versions of these amps, which is great news if you're on a budget – you can access a range of amps that would cost thousands to buy in their hardware form!

Our only gripe (and it's a small one) is that we'd have liked to have seen a few more than six stompboxes. This package gives you the best-quality amp sounds available on the software market.

James Uings

At a glance

AmpliTube Fender

TYPE:	Amp modeller
AMP MODELS:	12
SPEAKER MODELS:	12
EFFECTS:	6 stompboxes, 6 rack FX, 9 mic models
SYSTEM REQUIREMENTS:	(PC) P4/Athlon XP processor, 1GB RAM, Windows XP or later, (Mac) dual 1GHz G4/1.5GHz Intel processor, 1GB RAM, OS X 10.4 or later
CONTACT:	IK Multimedia UK 0800 093 4066
WEB:	www.ikmultimedia.com

SUMMARY

For: Truly unbelievable Fender sounds

Against: It's still a big undertaking to use software at a gig



TG says... Is it really software?



"WE DOUBT MANY PEOPLE COULD DISTINGUISH BETWEEN THE SOFTWARE AND HARDWARE VERSIONS OF THESE AMPS"

ESSENTIAL FX UNDER £100**1 DIGITECH TL2**£99 WWW.DIGITECH.COM

WE SAID: We're pretty sure the TL2 is the best metal pedal we've ever stomped on. That tight setting will blow your boots off.

**2 MOJO HAND MULE**£89 WWW.MOJOHANDFX.COM

WE SAID: Need something to bring your solos out of the mix and place them right upside your audience's collective face? This is it.

**3 ARIA CP-10**£45 WWW.ARIAGUITARS.COM

WE SAID: The CP-10 can do subtle, but its simple level, attack and sustain controls are happiest when squashing the signal hard.

**4 BEHRINGER DD6000**£43 WWW.BEHRINGER.COM

WE SAID: This digital delay pedal has 11 different modes including a hold function and a reverse mode that's perfect for psychedelic weirdness.

**5 CARL MARTIN****CLASSIC FLANGE**£90 WWW.CARLMARTIN.COM

WE SAID: This pedal has character, resonance and depth, and delivers a range of familiar and quality sounds.

**PRACTICE AMPS****1 VOX VT-30**£225 WWW.VOXAMPS.COM

WE SAID: This amp oozes cool retro style – it's a versatile package with high-quality effects and simple program editing.

**2 LINE 6 SPIDER JAM**£400 WWW.LINE6.COM

WE SAID: The Spider Jam is another intuitive member of the Spider III family. That means realistic amp modelling and heaps of tonal options.

**3 RANDALL RX15M**£69 WWW.RANDALLAMPLIFIERS.COM

WE SAID: The Randall RX15M practice amp is perfect for bedroom warriors who are looking for plenty of power from a small package.

**4 CACTUS AMP IN A CAN**£40 WWW.CACTUSTUBEAMPS.COM

WE SAID: This big-ass Heineken can is actually an amp! The clean tone is warmer than we expected. It's nasty... but in a good way.

**5 DAN-ELECTRO****HONEY TONE**£35 WWW.JHS.CO.UK

WE SAID: This 10-watt combo has a pair of channels, reverb/echo effect, and a CD/tape input for jamming.

**BUYER'S GUIDE**
A round-up of TG's best Rocked & Rated gear**ENTRY-LEVEL ELECTRICS****ENCORE BLASTER E2**£125 WWW.JHS.CO.UK

1 WE SAID: There's nothing fancy about its raw materials but this model is good enough to play proper gigs, felt instantly at home in TG's hands, and turned in a suitably vintage style quack and pop via the excellent twin Guitar Tech singlecoils. If you want to get out there and gig, the Encore Blaster E2 is literally impossible to fault.

**GRETSCHE ELECTROMATIC JR JET II**£269 WWW.GRETSCHGUITARS.COM

2 WE SAID: The Junior Jet II is a guitar for those who want to stand out. The responsive retro punch of the pickups really gilds this Gretsch's lily. Whether it's played through some old fuzz or in a clean to overdriven blues tone, it's begging to be strangled.

**SQUIER STANDARD TELECASTER**£219 WWW.SQUIERGUITARS.COM

3 WE SAID: The Squier has a deliciously playable neck, a fingerboard that feels totally professional and a build that's more than competent. While you can't expect these singlecoils to match the twang of a Fender, they get far closer than you deserve.

**MICHAEL KELLY VALOR X**£299 WWW.MICHAELKELLYGUITARS.COM

4 WE SAID: The Rockfield Mafia pickups are clear and warm from clean to 'kaboom', the sound coming from a tried-and-tested combo of mahogany and maple. The price, playability and versatility make it ideal if you're serious about getting good on guitar.

**DEAN DAVE MUSTAINE VEHEMENT**£339 WWW.DEANGUITARS.COM

5 WE SAID: As the only Dean model to feature the thin-as-a-broomstick neck profile specified by Mustaine, this Vehement is an absolute belter for technical play and equally satisfying for playing thrash rhythms at the bottom end.

**HOW TO BUY AN ENTRY-LEVEL ELECTRIC**

When you're buying an electric in this price range, try out as many models as possible, while thinking about the style of music you like to play. Test all the guitars you try for comfort (does the neck feel OK?) and weight, and don't be afraid to ask the shop assistants for advice. Shop around to find the best bargains!



Ed's Shed

In-depth tech advice from TG's industry expert

Gig survival for beginners

Q Dear Shed, as much as I'm looking forward to my first gig with my band later this year, I'm petrified that I'll do something daft and turn my dream into a nightmare. I keep thinking that my gear will let me down despite the fact that it's been OK so far. Am I being irrational? Are there any steps I should take to make sure the gig goes smoothly? What problems can I expect to face before and during my time onstage? I'm pretty happy with my playing so I just want to be sure I can rely on all my kit on the night!

Mark Lawrence, via email

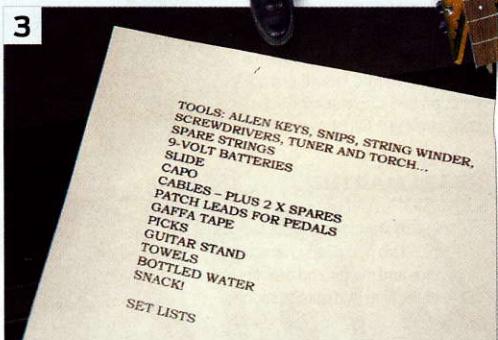
A Mark, Sod's Law dictates that if a gear-shaped catastrophe is going to strike, it'll be at a gig in front of loads of people. The secret is to be prepared. It helps to take spare kit with you to the venue: a second guitar is always a good idea. Failing that, we have a few bits of advice on how to sort out any problems that do occur – quickly. After all, you don't want to keep your public waiting too long. Just follow our simple tips below and you'll be fine. And make sure people actually turn up to see you play. We can't help you with that!



Take a spare guitar to the gig. It doesn't have to be fancy. Buy a cheap second-hand electric or borrow a mate's axe. Just make sure it's tuned, with a strap attached, and within easy reach.



Ask a mate to be your guitar 'tech', then assure them that they won't actually be doing anything too technical. You just need someone to change faulty cables and dead batteries while you're onstage.



Write out a list of everything you'll need for the gig. Not just the obvious stuff: include batteries, plug boards, towels, bottled water... and make your bandmates do the same.



Test your equipment. If you can't do it on the gig day, go through it all the night before. Check all of your cables and accessories like your guitar tuner. You'll sleep better.



Always take a guitar stand with you. Don't lean your guitar against an amp. It just looks bad, especially if your guitar falls over. You'll sob like an evicted housemate on Big Brother.

"TO PREVENT YOUR GUITAR CABLE FALLING OUT IF YOU TREAD ON IT, WRAP IT AROUND YOUR STRAP"

ED'S SHED  TECH ADVICE



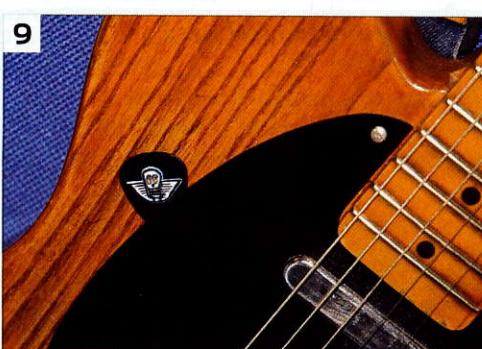
6 To prevent your cable falling out if you accidentally tread on it, wrap it around your guitar strap as shown above. This is a simple tip to keep you out of trouble.



7 If your guitar has a locking vibrato, save time when restringing under pressure by cutting the ball ends off your strings before the gig. Have your Allen keys to hand too.



8 This is an old Ed's Shed chestnut but we stand by it: before you hit that stage, give your strings a good stretch. It will make a huge difference to the tuning stability of your guitar.



9 Put picks everywhere! Tape some to your axe and mic stand and leave a pile on your amp. Your hands will sweat a lot, so having a replacement pick within easy reach is essential.



When you arrive at the venue, allow your guitar to acclimatise to its surroundings in its case or gigbag for 30 minutes. Then take it out, tune it and put it on its stand. 10 minutes before kick-off check the guitar's tuning again. It should be rock solid by then.



11 If you're not happy with your sound onstage from the mixing desk, don't be afraid to tell the sound guy/gal. Get them on your side. Buy them a pint – if you're old enough!



12 If something does go wrong, make sure the rest of the band keep playing. There's nothing worse than trying to fix a problem with both the audience and band staring at you!



The incredible shrinking guitar!

Q The scratchplate on my old Gretsch guitar is shrinking. Is this a common problem, and if so what can I do to sort it? B. Pryor, via email

A The Shed's vintage Gretsch is suffering from shrinkage too. If you can't source a replacement have your local luthier cut you a new one.

Wah's going on?

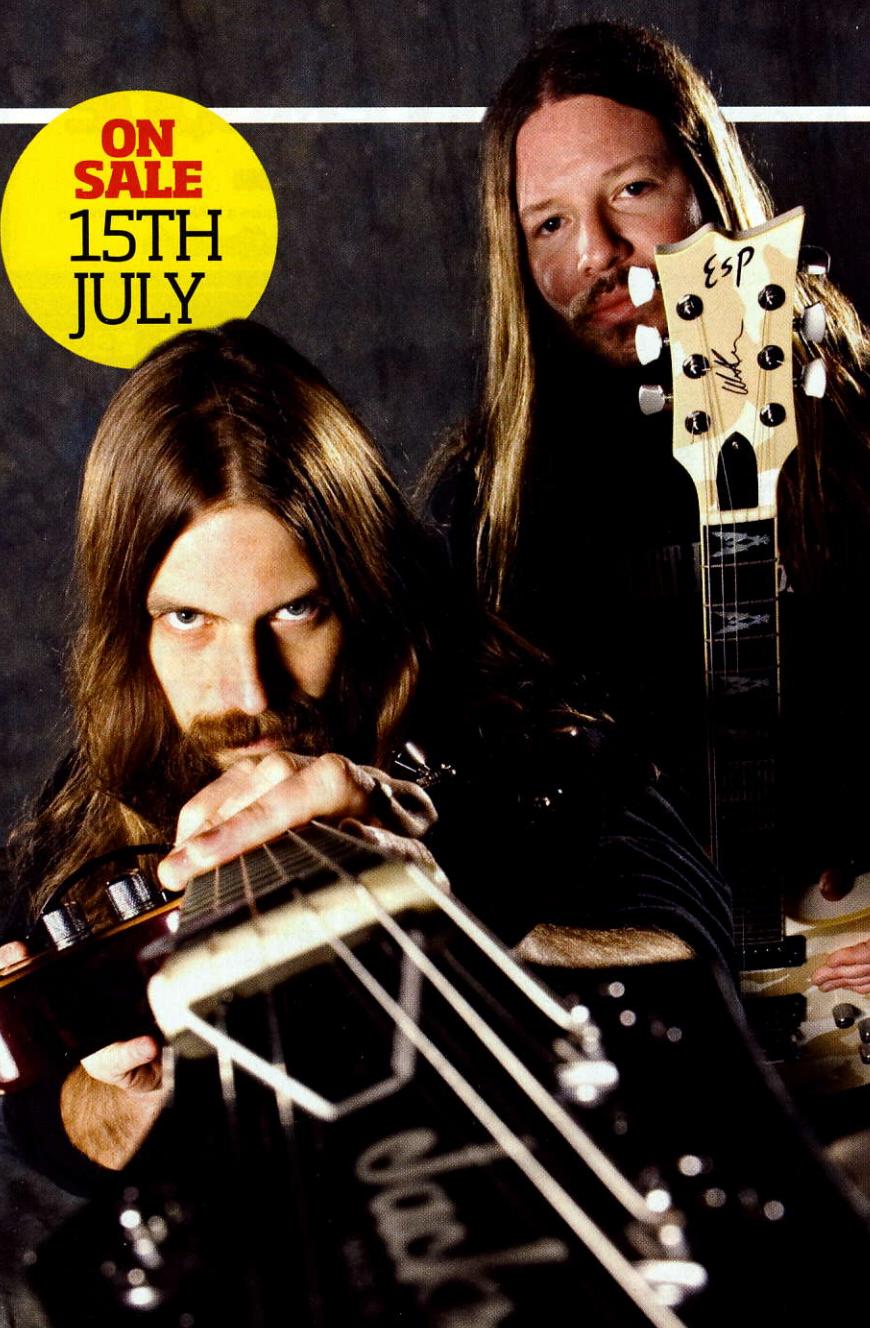
Q Hi Ed's Shed, the footplate on my wah pedal is very stiff. Can I tweak any of its parts to make it easier to rock? Graham Stock, via email

A You can adjust a wah pedal. We'll look at this and other useful pedal tweaks in a forthcoming edition of TG.



Got a burning gear question for Ed's Shed? Send it to TotalGuitar@futurenet.com and if we print it as our main Q&A you'll receive a Spear RD-Relic guitar worth £279! For more info on Spear Guitars visit www.blackie.eu

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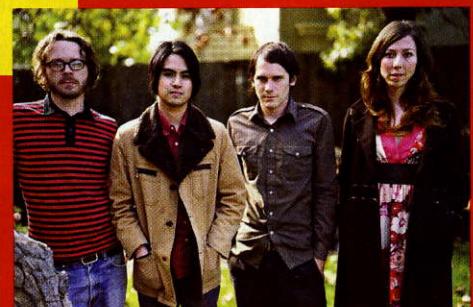
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